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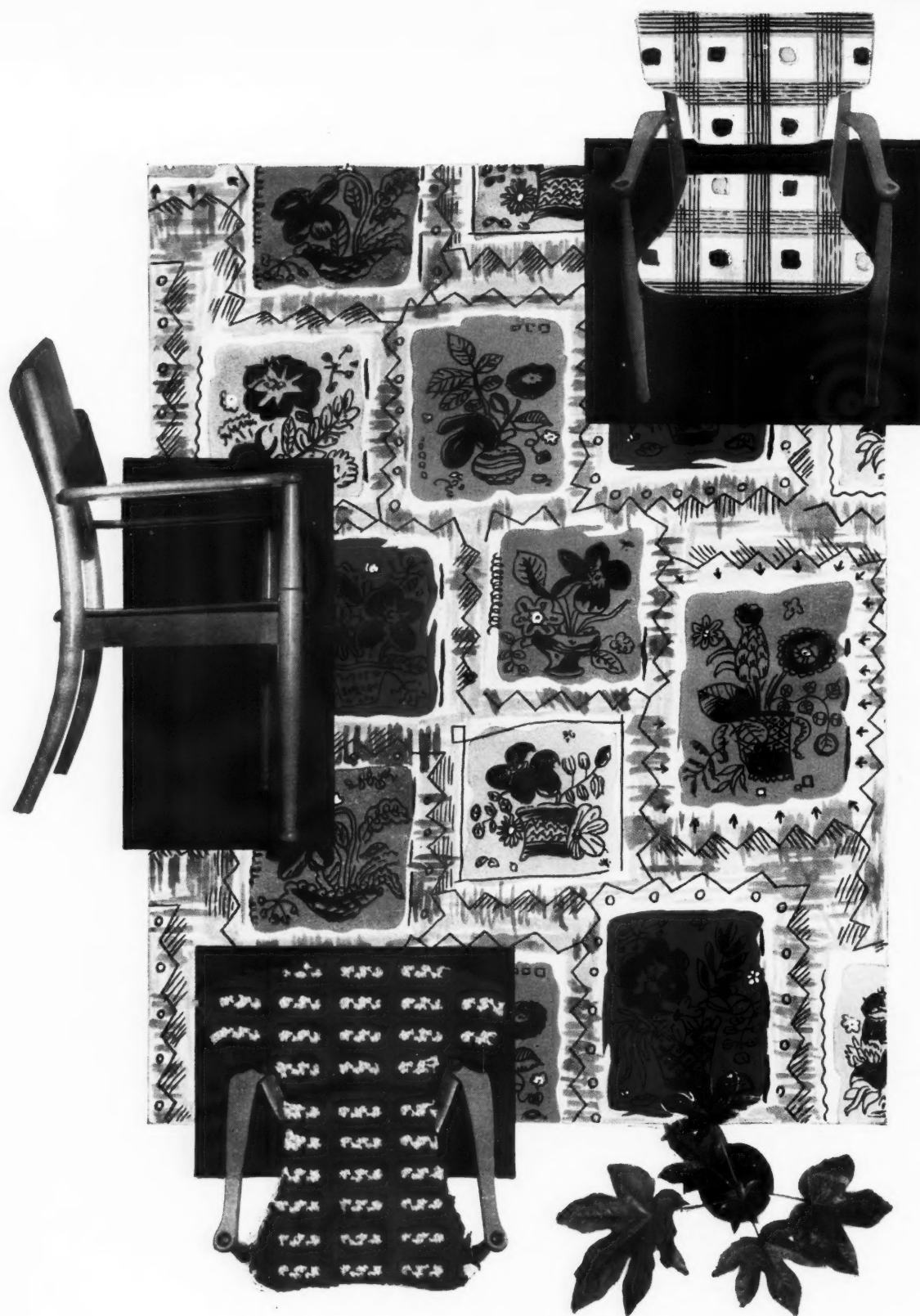
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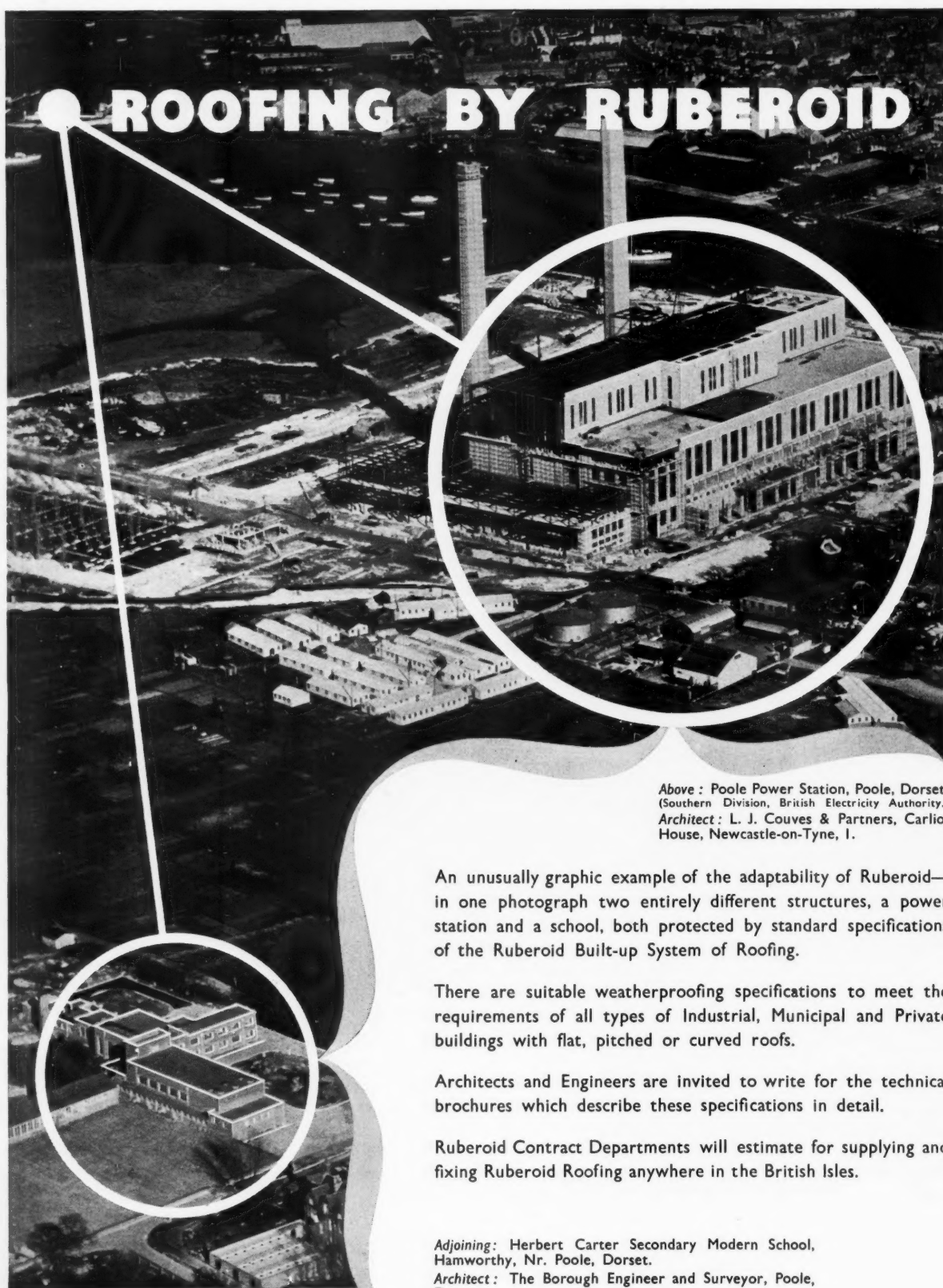


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Above : Poole Power Station, Poole, Dorset.
(Southern Division, British Electricity Authority.)
Architect : L. J. Couves & Partners, Carlisle House, Newcastle-on-Tyne, I.

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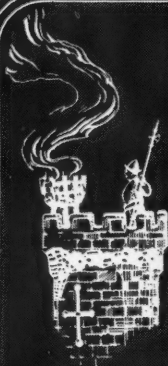


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Photograph by courtesy of the Director of Education, Glasgow Corporation.

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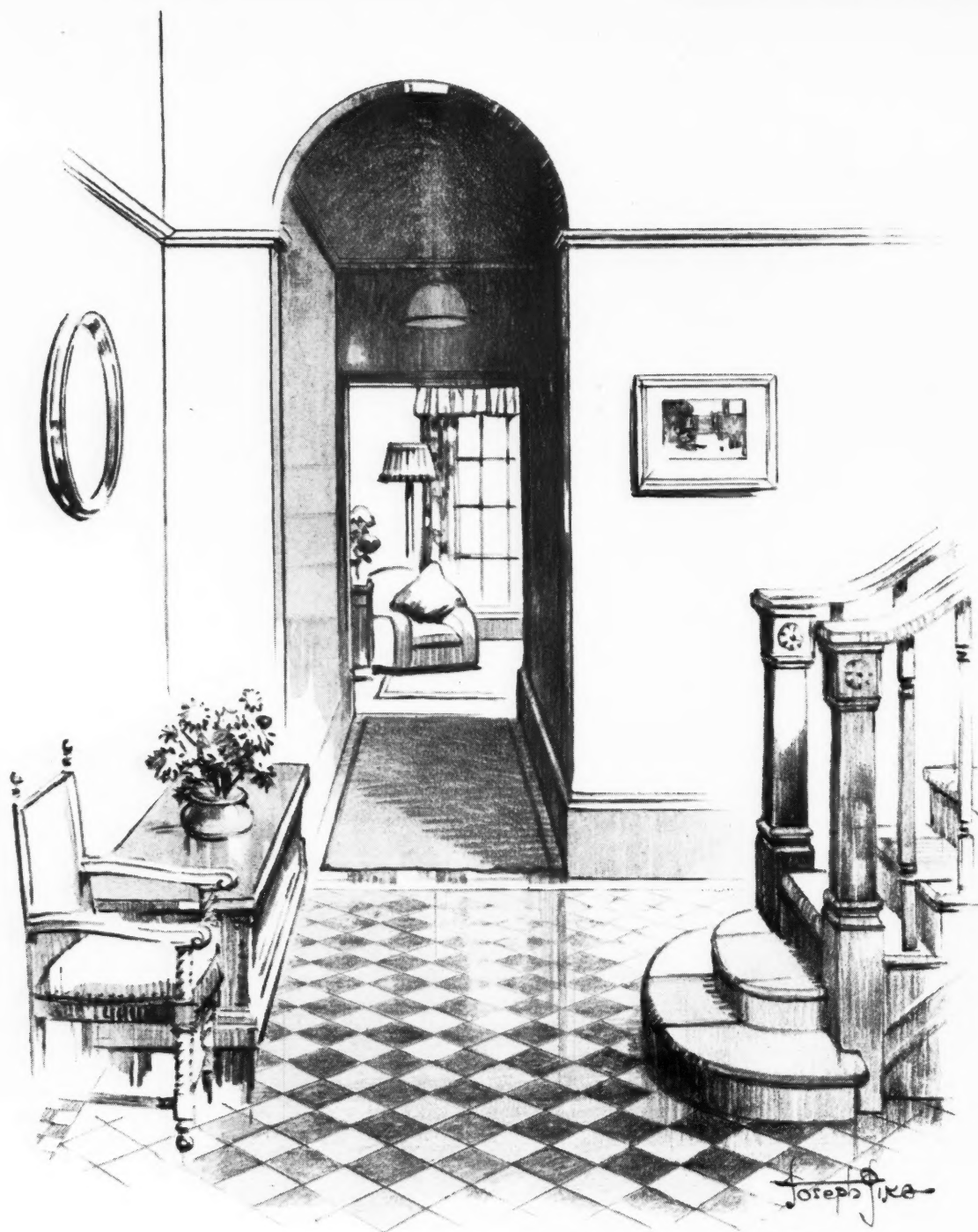


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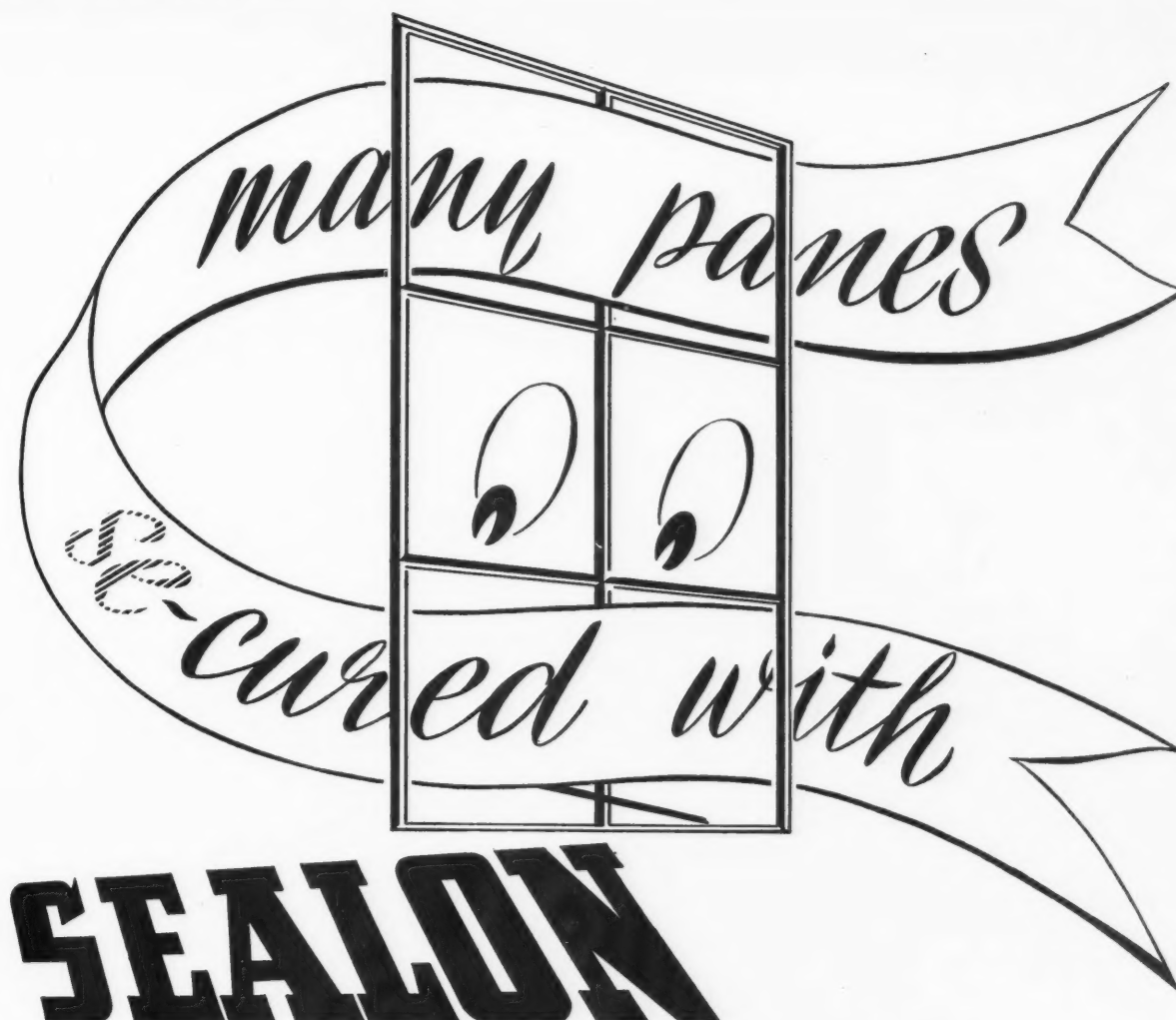


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Architects : Sir John Burnet Tait & Partners

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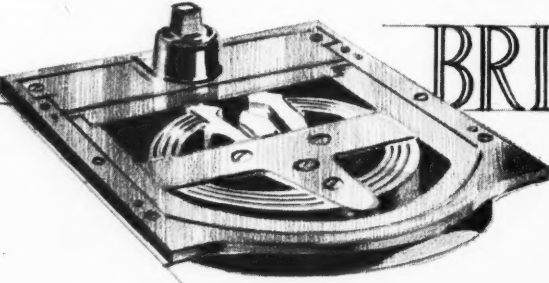
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Foundation Stone laid by H.M. King George V, 24th July, 1913.

Officially opened by H.M. King George V, 3rd August, 1918.

Architects: A. Marshall MacKenzie & Son, F/R.I.B.A.

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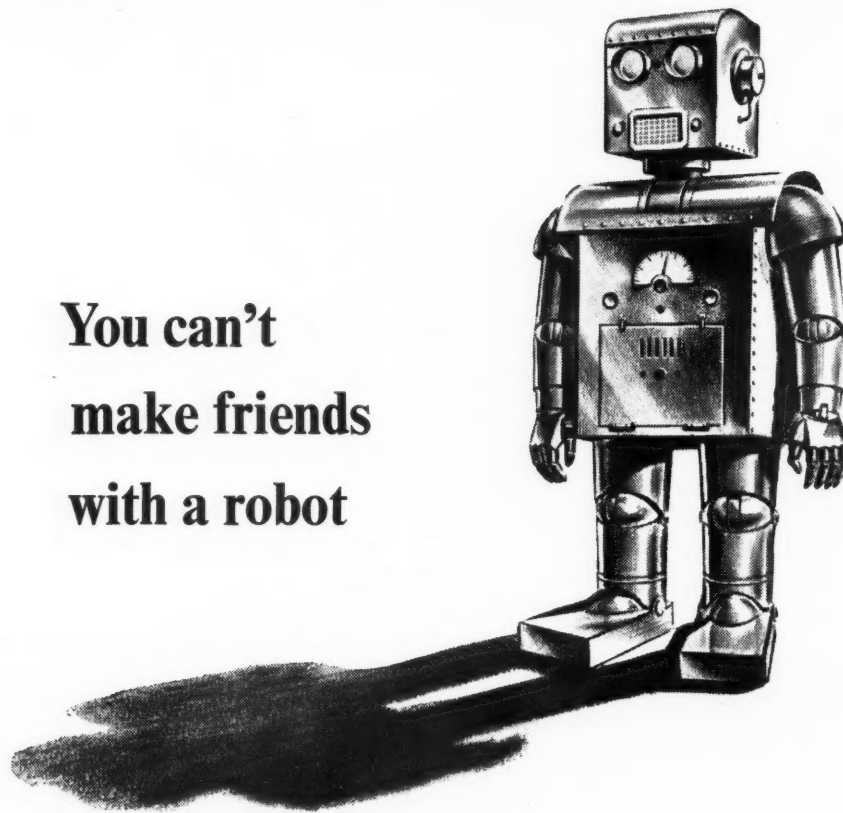
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It's rather the same with wood. Wood has a *feel* and a character all its own. No matter how it is sawn, carved and planed, it remains somehow *alive*. You can *make friends* with it.

Naturally, architects specify wood for its traditional purposes wherever they can. The difficulty, these days, is in knowing what timbers are available and in what quantity. A card to the Timber Development Association will bring you details of many excellent woods which have recently come into the market.

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Above: Atlantic House, Holborn Viaduct, London, E.C.1.

Architects: T.P. Bennett & Son, F.R.I.B.A.



Left: 77-91, New Oxford St., London, W.C.1.

Architects: Lewis Soloman & Son, F.R.I.B.A.



Below: Charles House, Kensington, W.14.

Architects: Major Arthur S. Ash, F.R.I.B.A.

BRICK

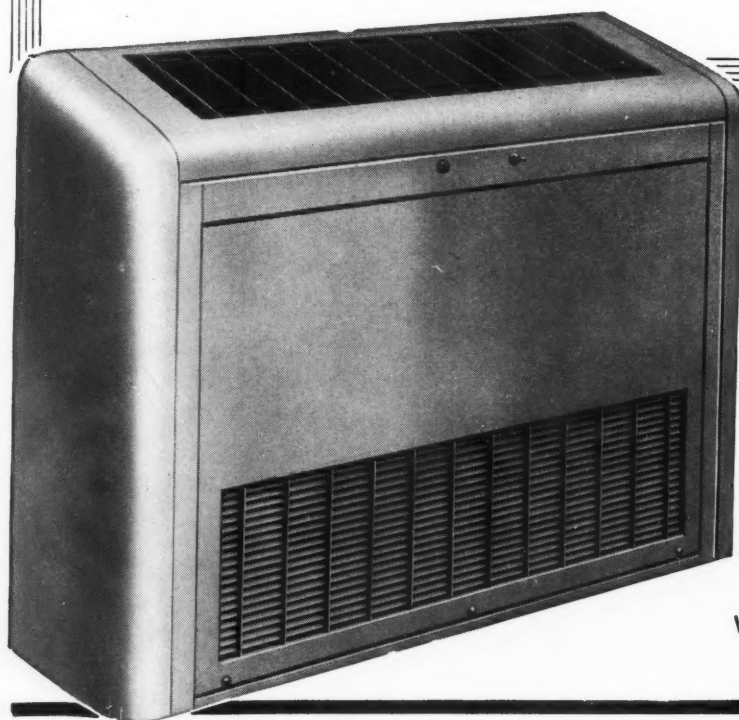
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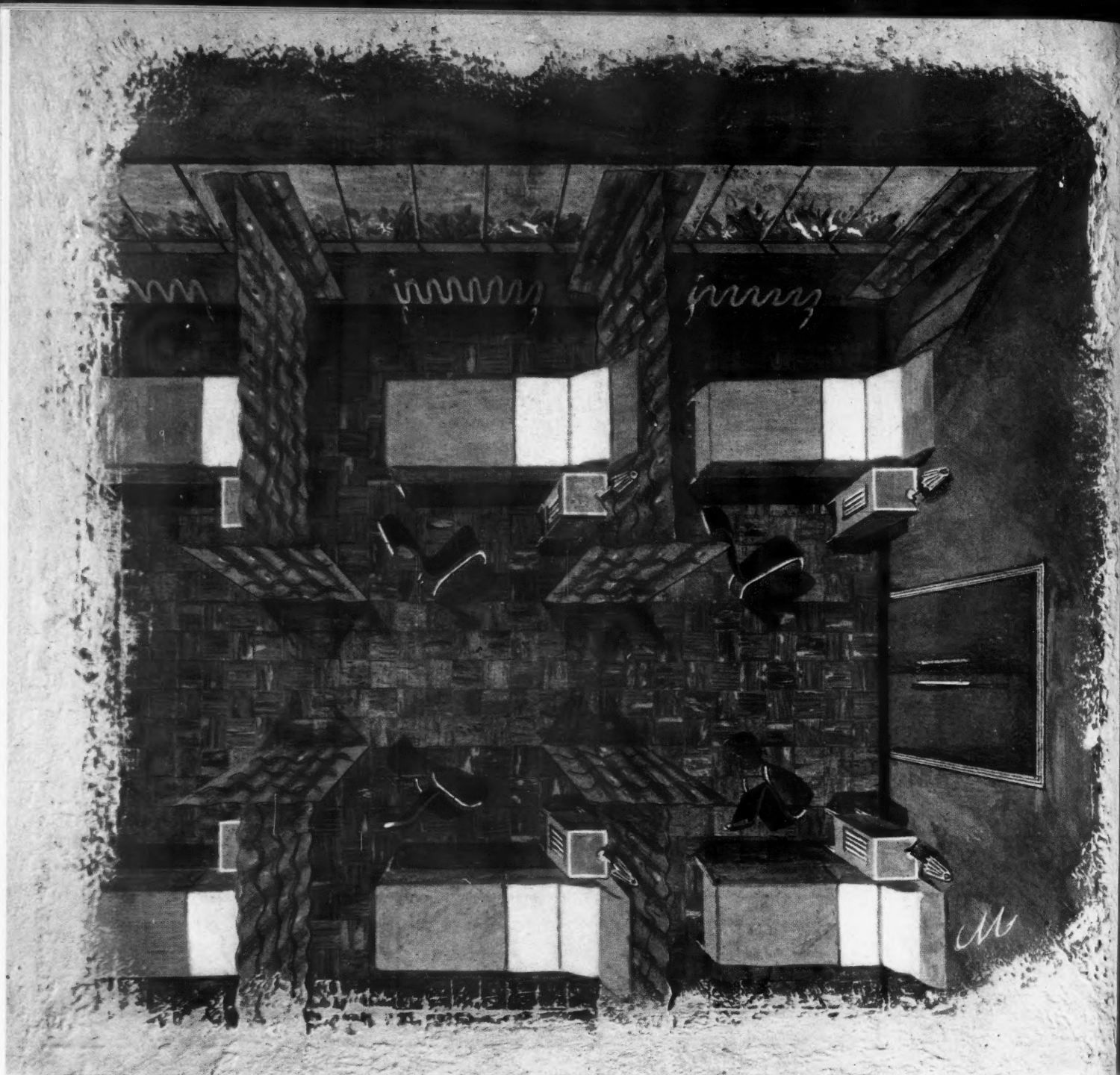


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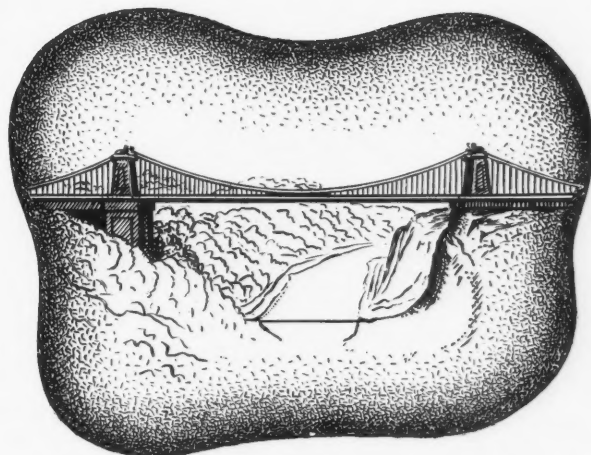
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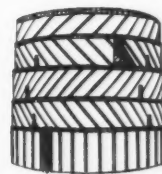
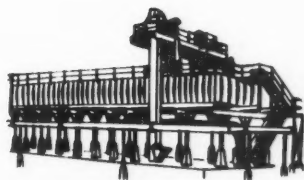
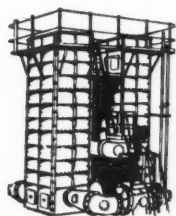
A Portsmouth man, the son of a famous engineer, Brunel the younger after studying in Paris joined his father in the preparation of the plans for the Thames Tunnel which was completed in 1843. In 1829 he submitted plans for the Clifton Suspension Bridge which after many vicissitudes was completed in 1853.

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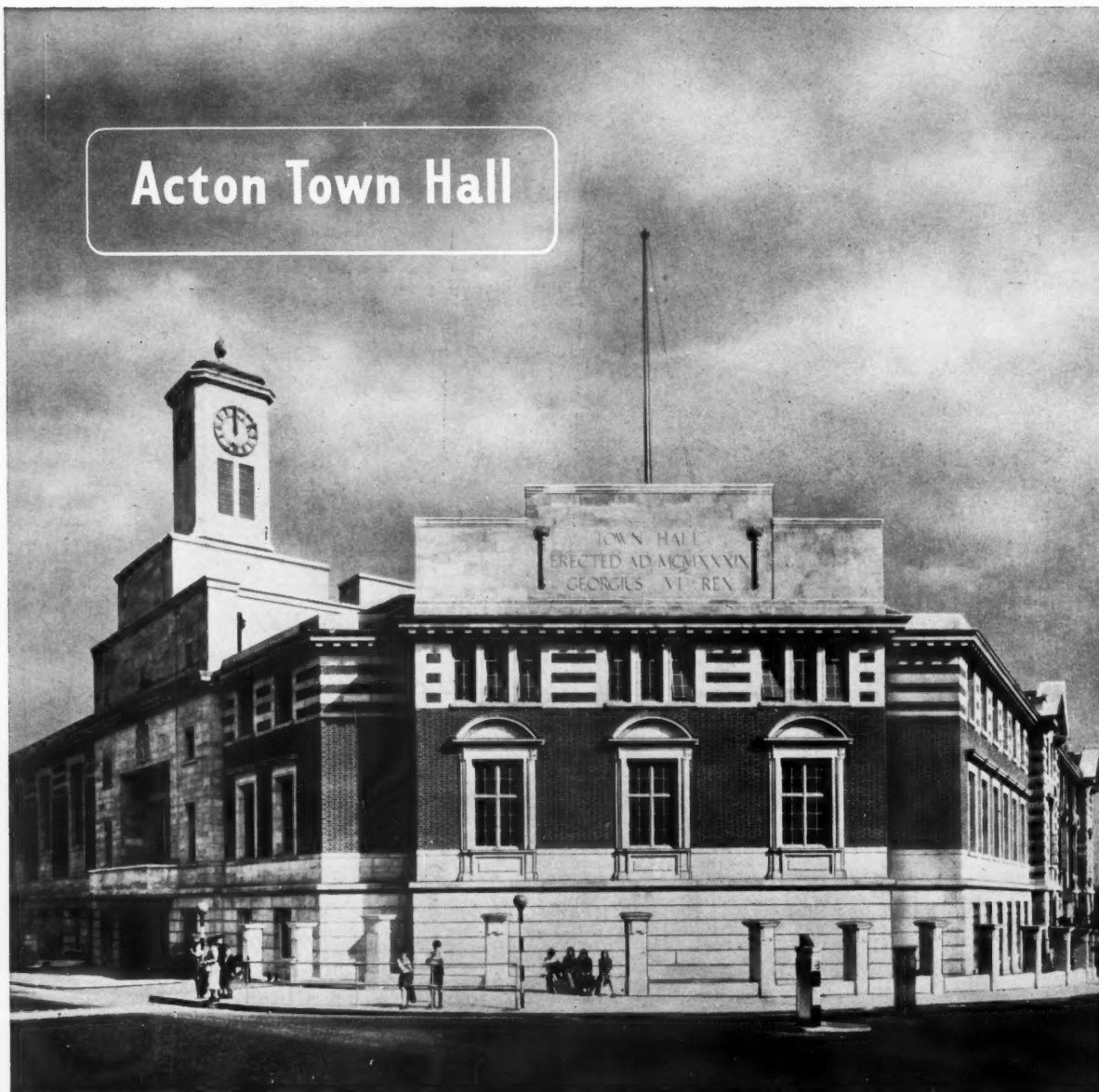
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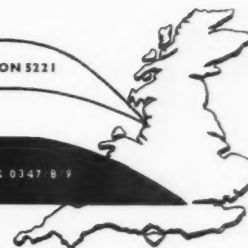
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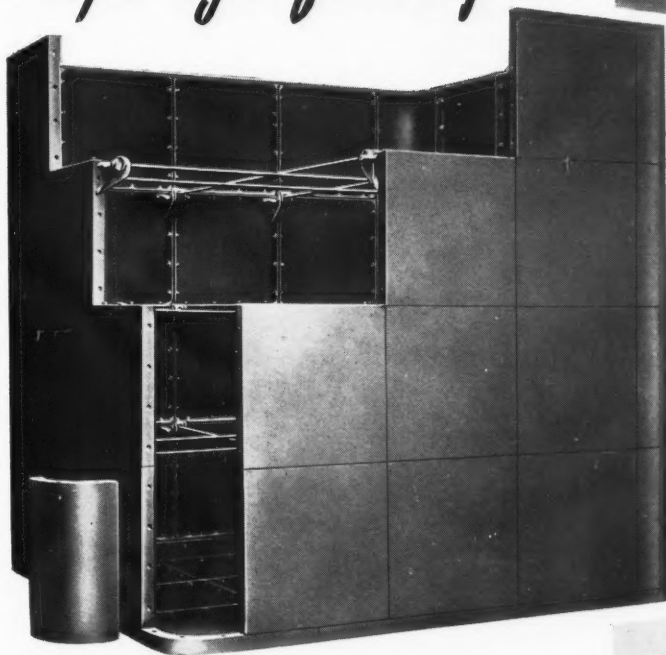
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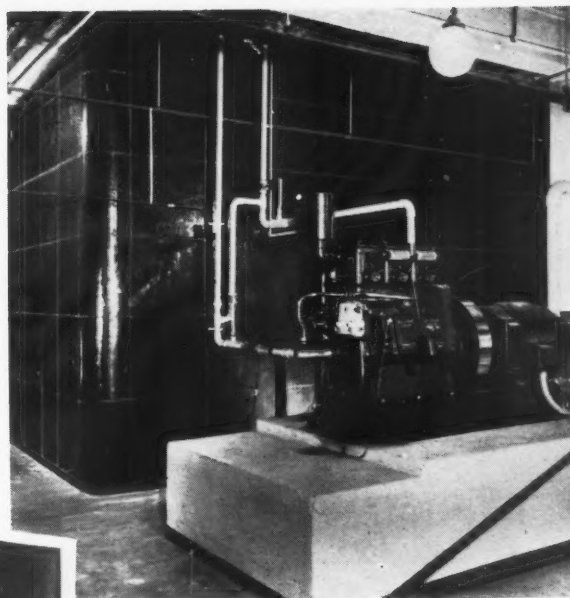
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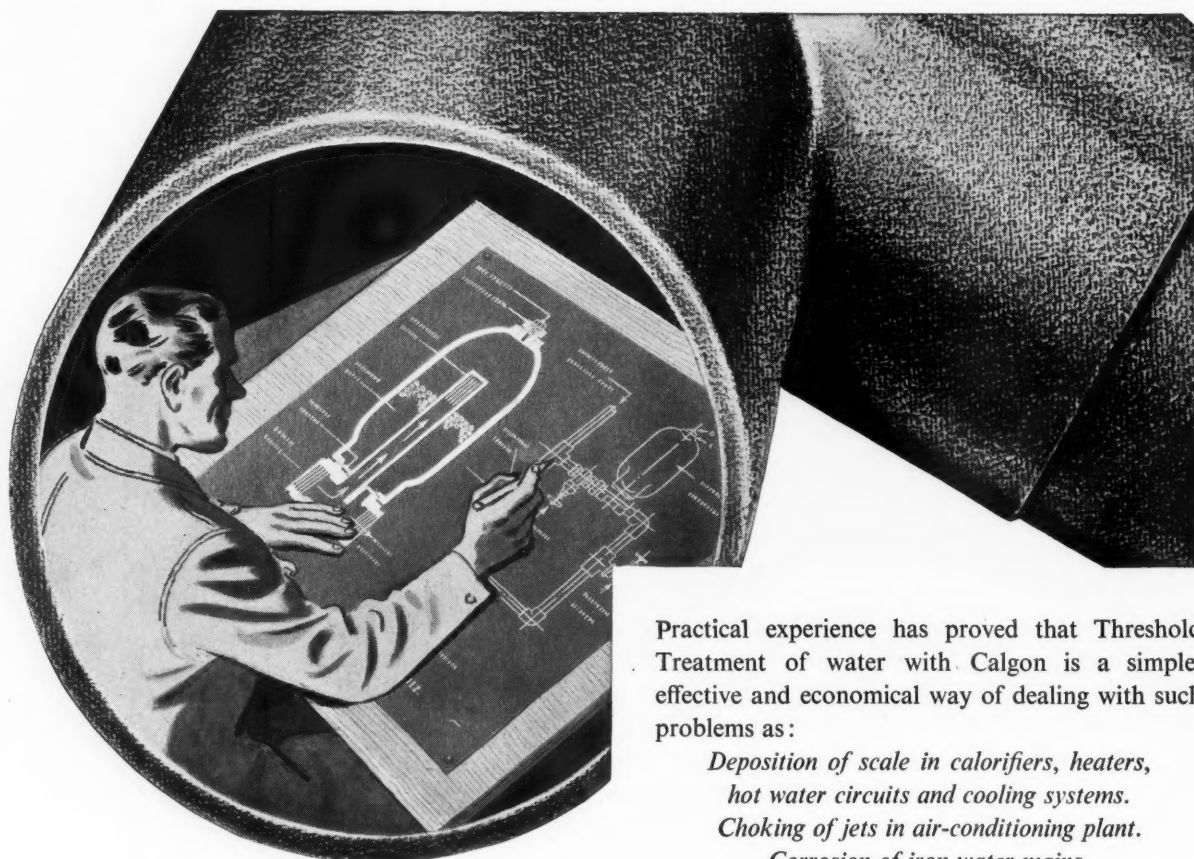
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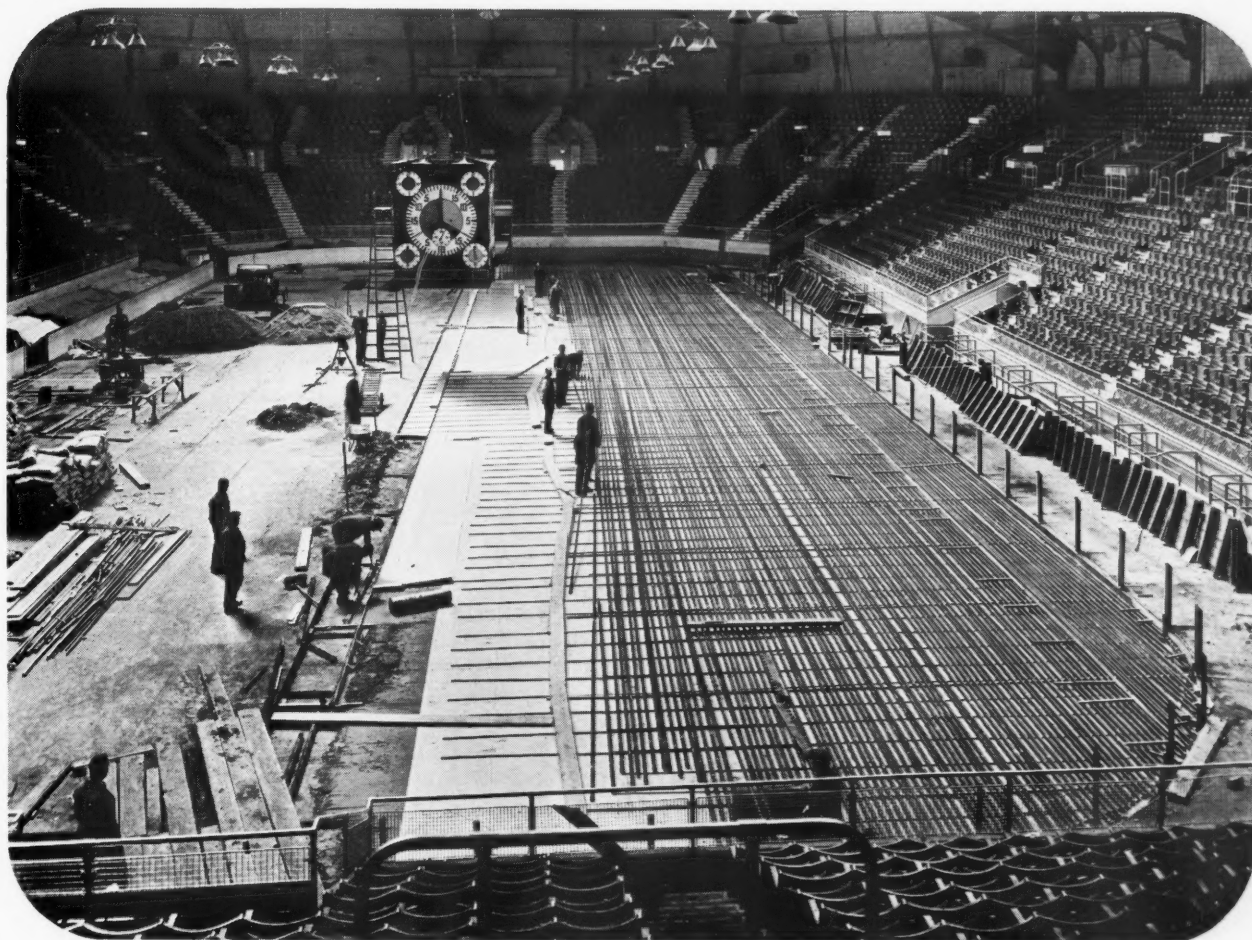
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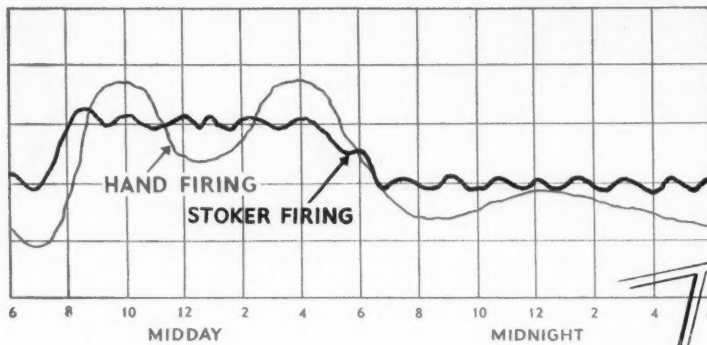
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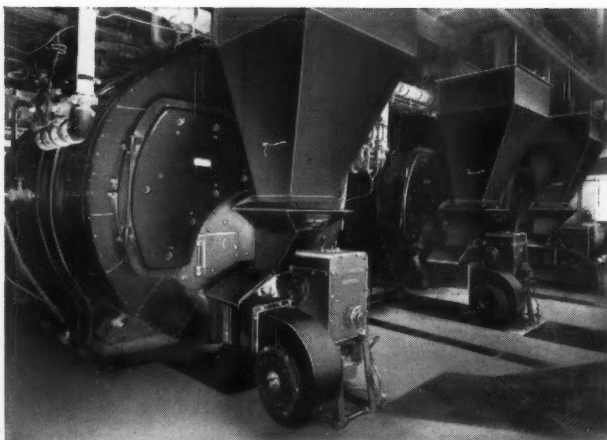
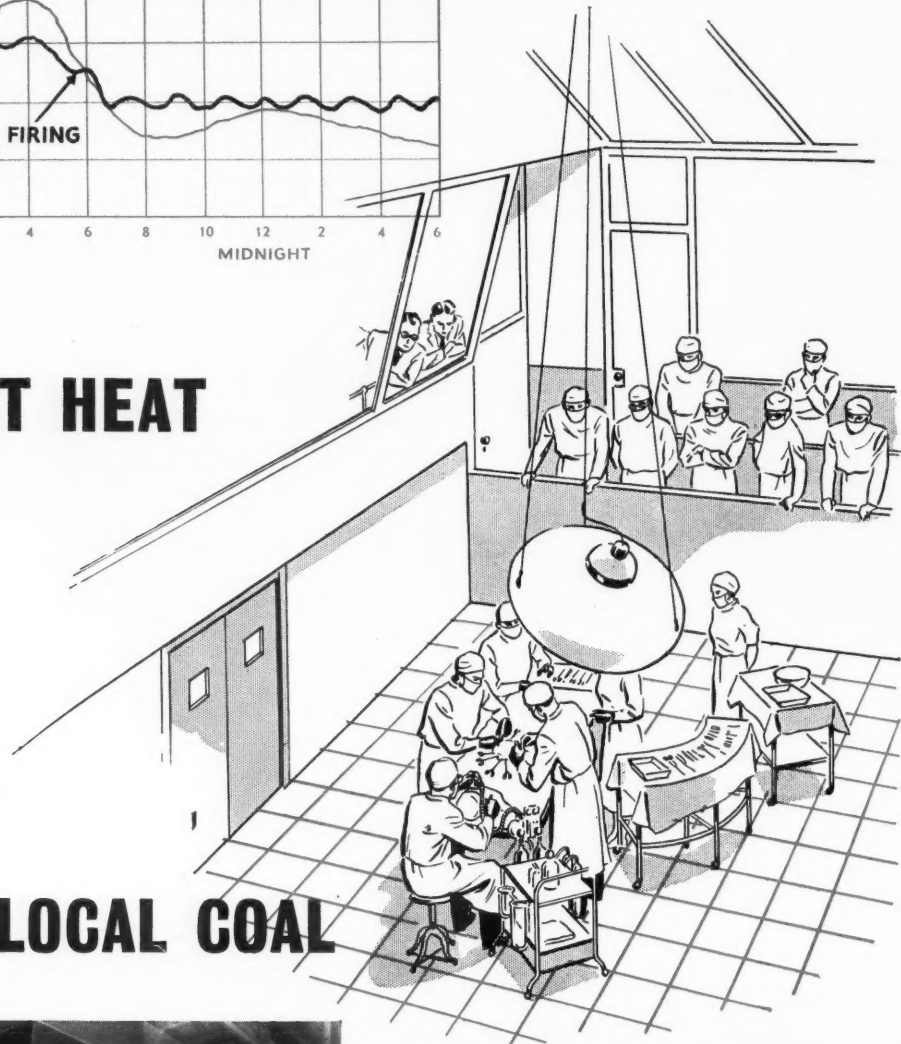
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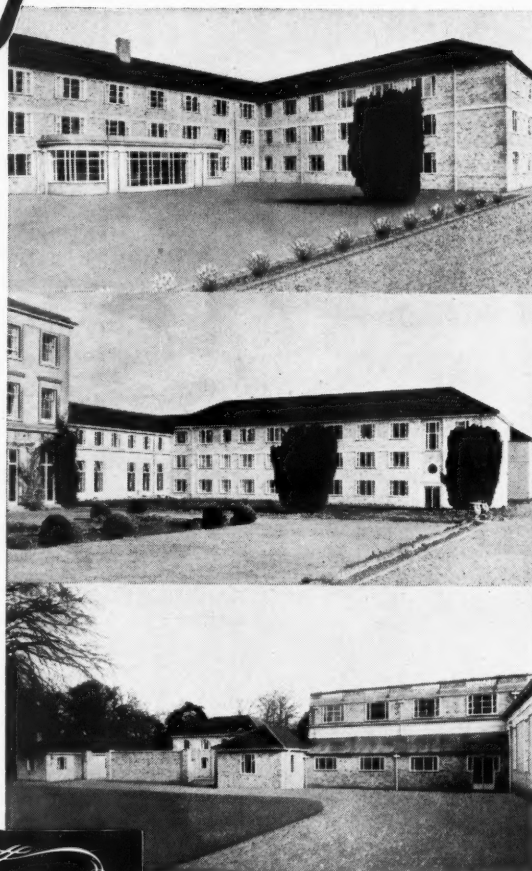
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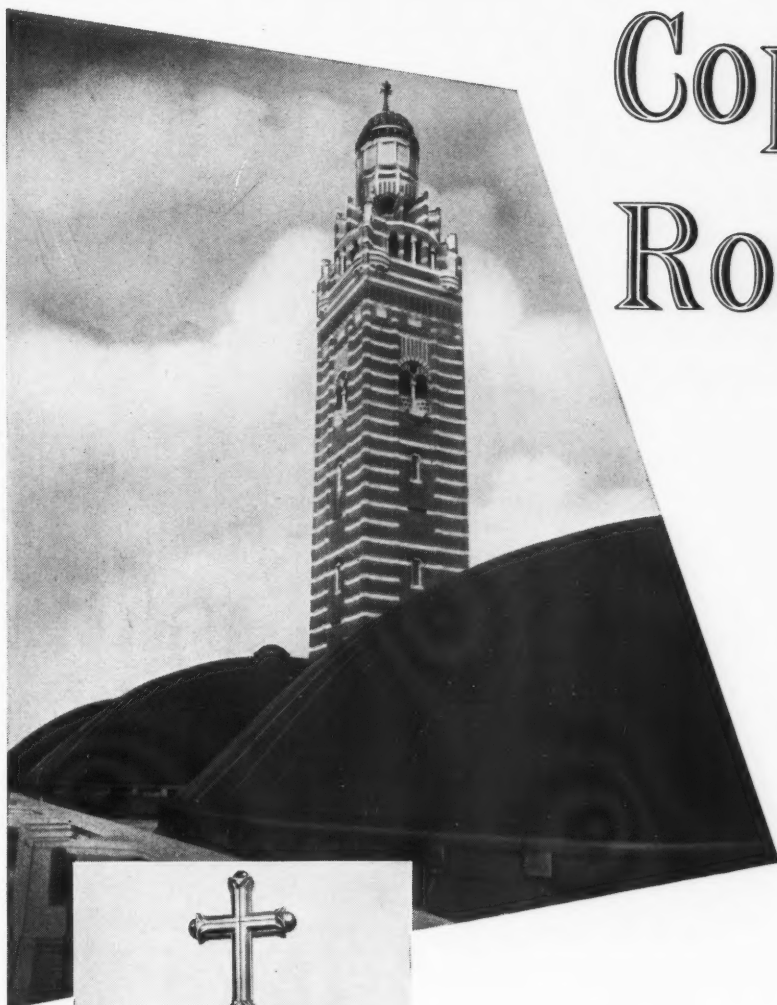
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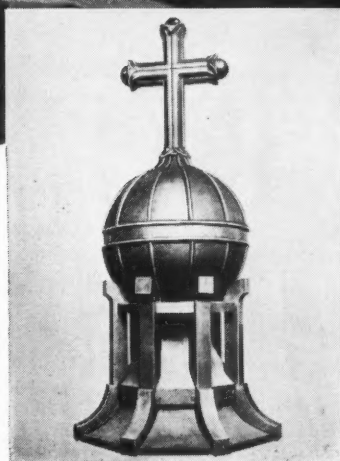
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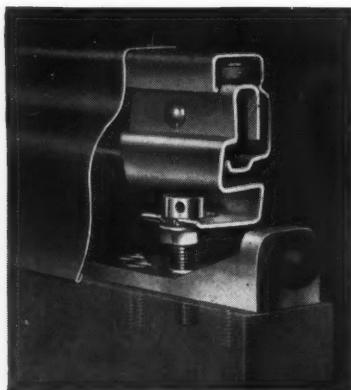
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another technical stride — but science continues to progress

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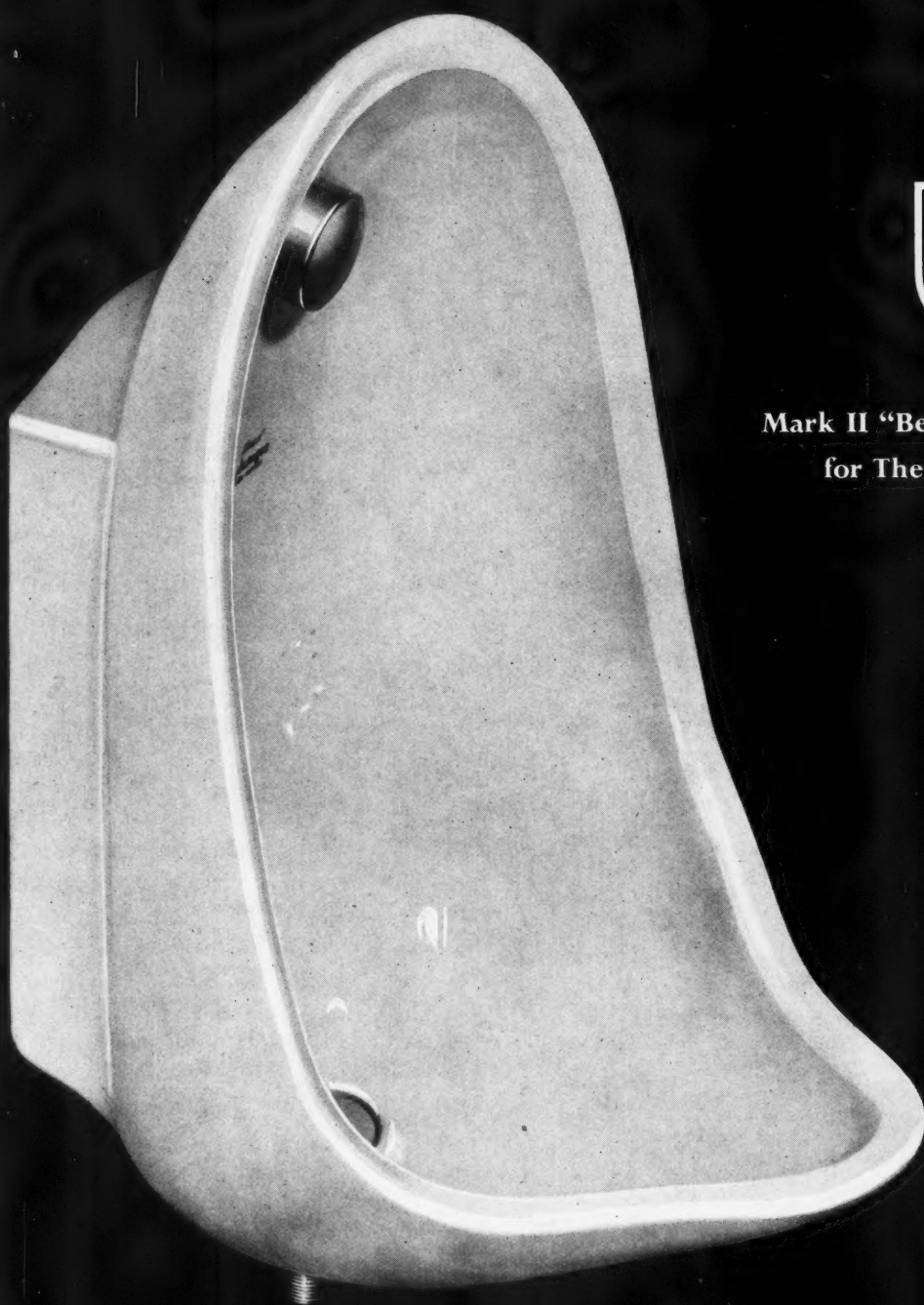
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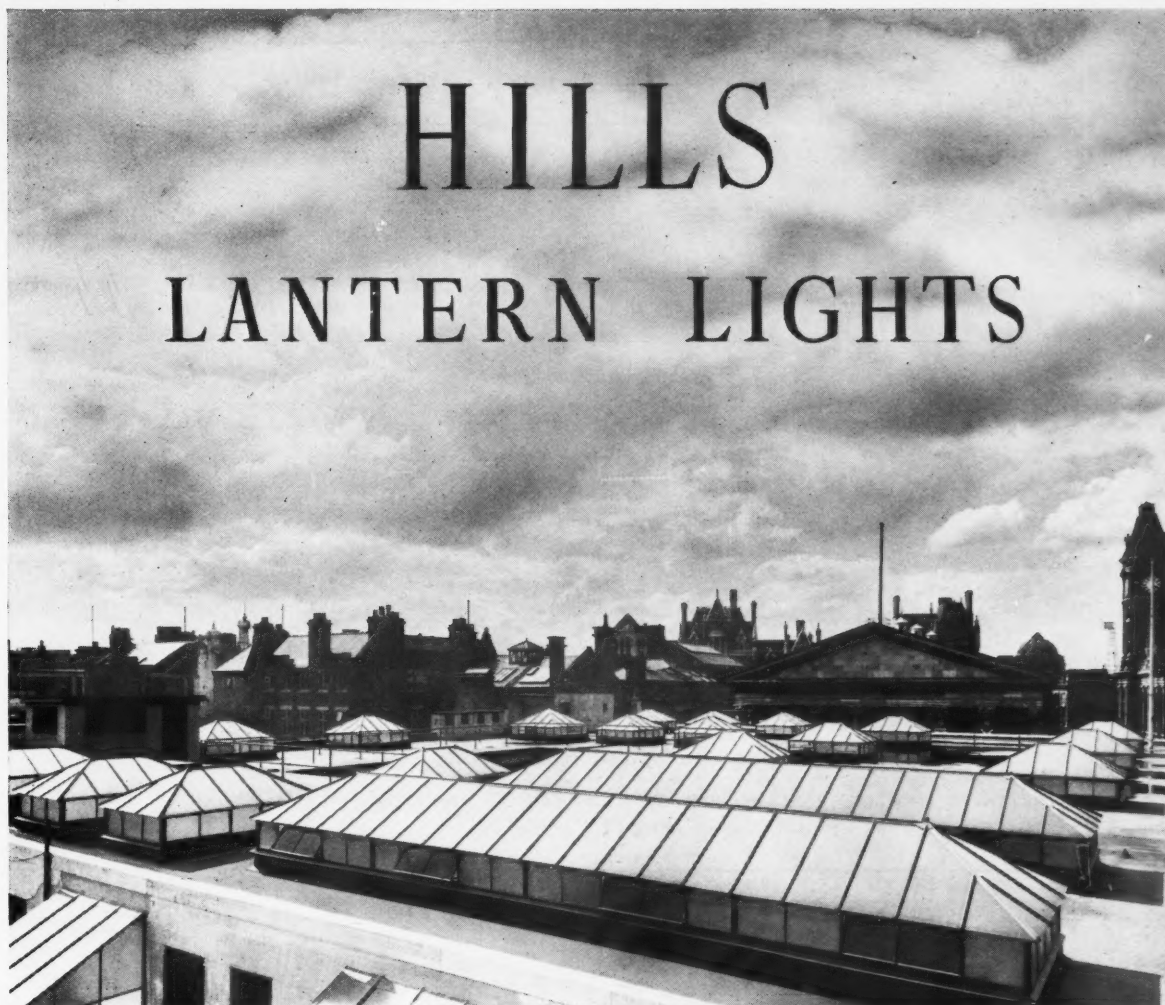
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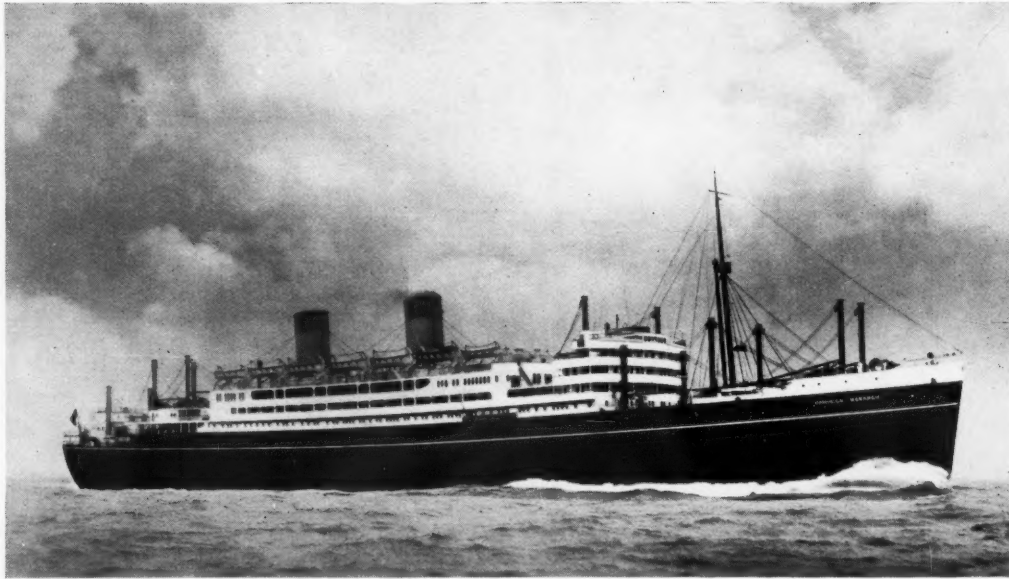
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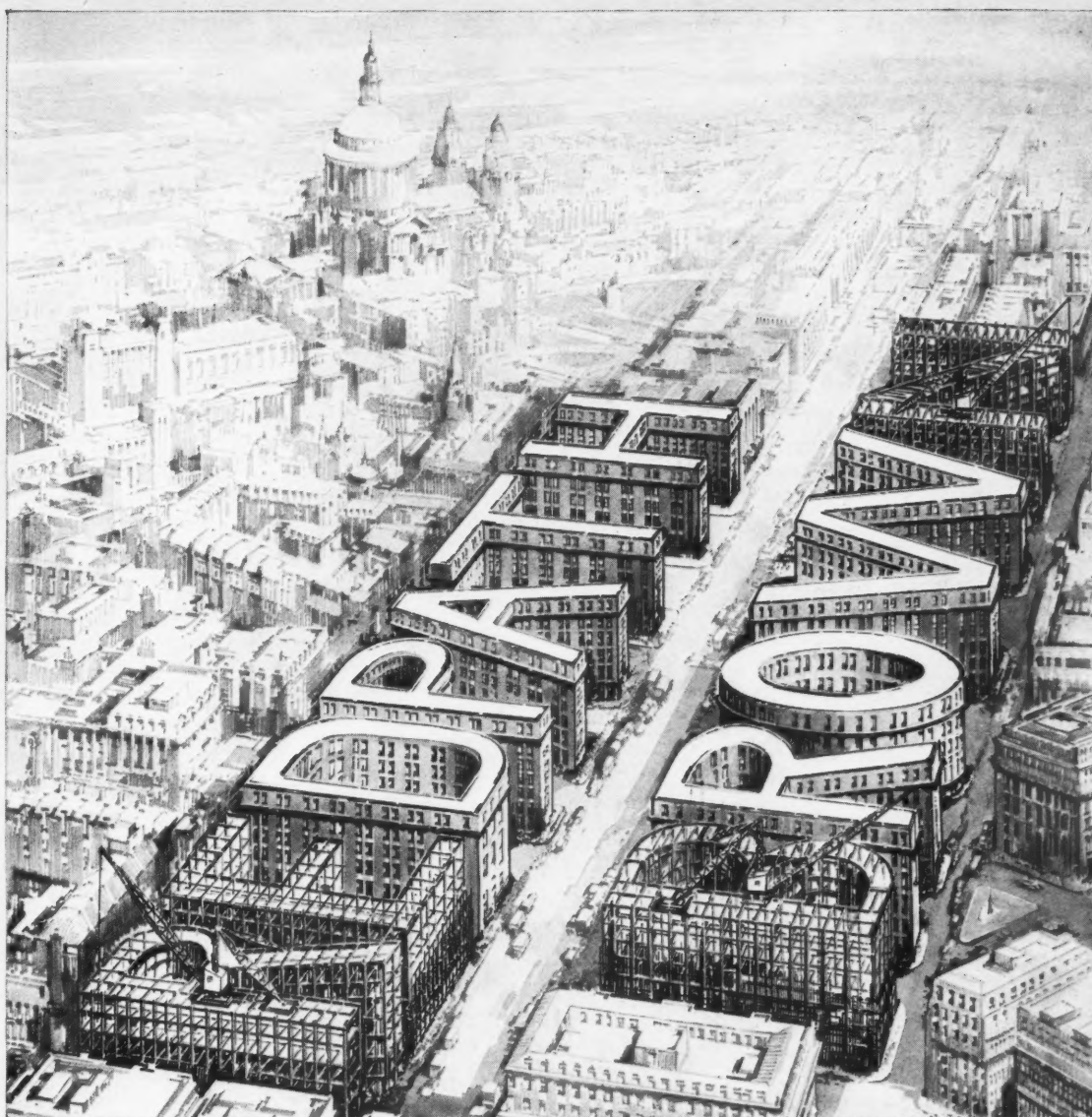
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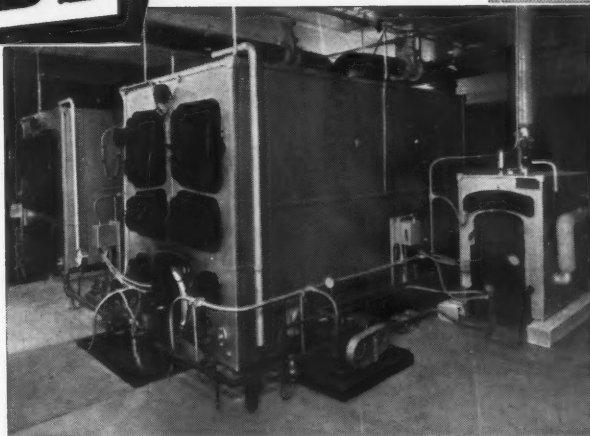
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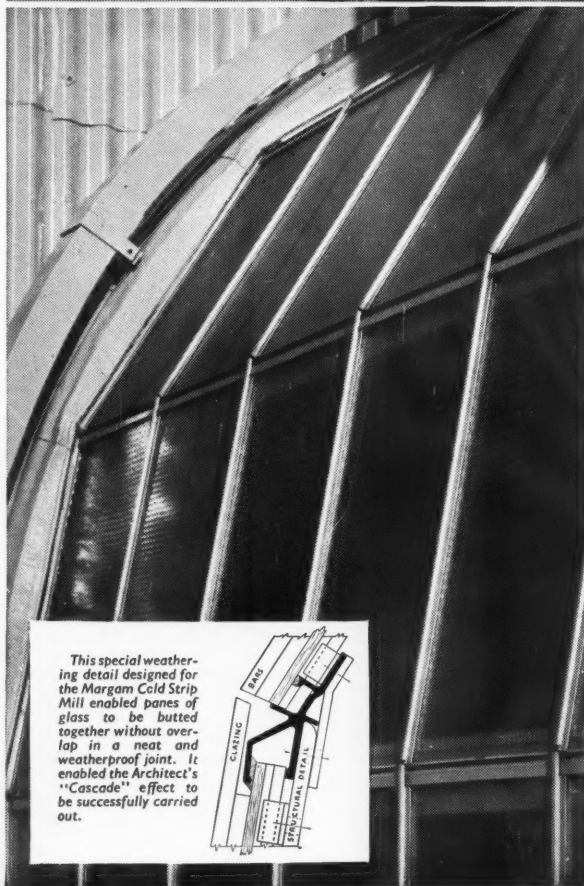


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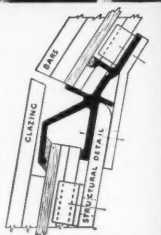
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This special weathering detail designed for the Margam Cold Strip Mill enabled panes of glass to be butted together without overlap in a neat and weatherproof joint. It enabled the Architect's "Cascade" effect to be successfully carried out.



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To overcome these the Aluminex engineers designed a new weathering detail which is shown in the drawing and in the photograph at the bottom of the opposite page, and is a development of the standard Aluminex "Z" weathering extrusion which is one of the special features of the Aluminex Glazing system. The remarkable effect achieved resembled cascades of glass and is vividly illustrated in the photographs. The cascades are each fourteen feet wide and range from fifteen feet to fifty-five feet high. The fifty-five foot cascades are composed of seven vertical tiers with a further curved portion of three tiers on a 9' 9" radius. The cascades were glazed in some instances with specially toughened glass in order to resist the thermal shock caused by hot ingots passing within a few feet of them.

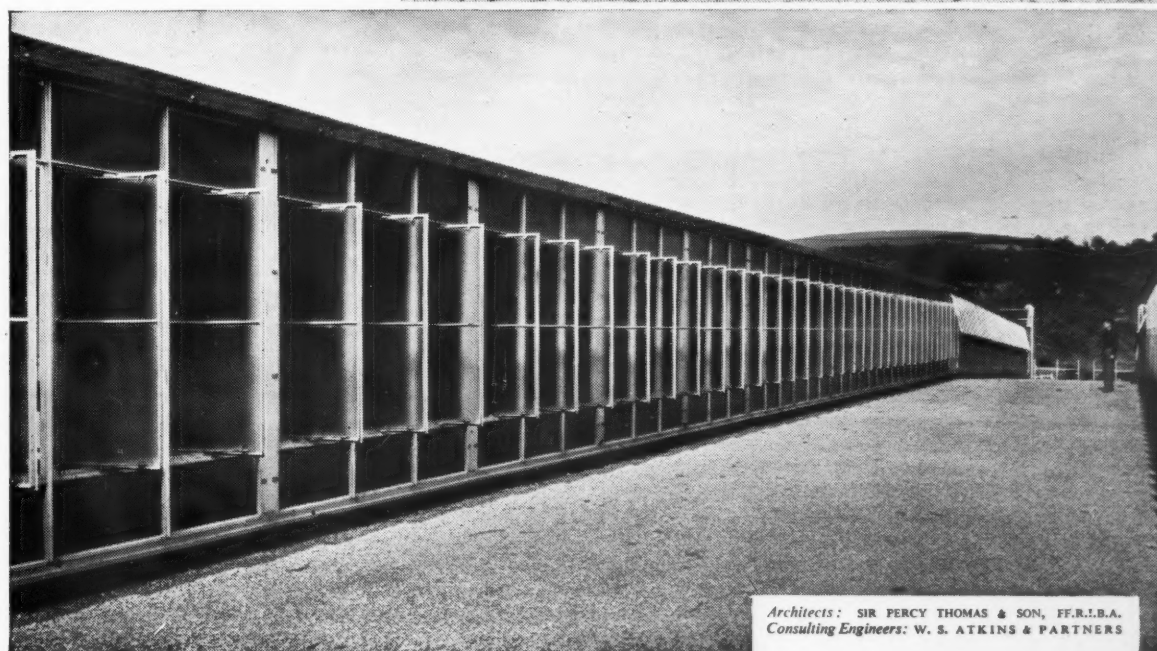
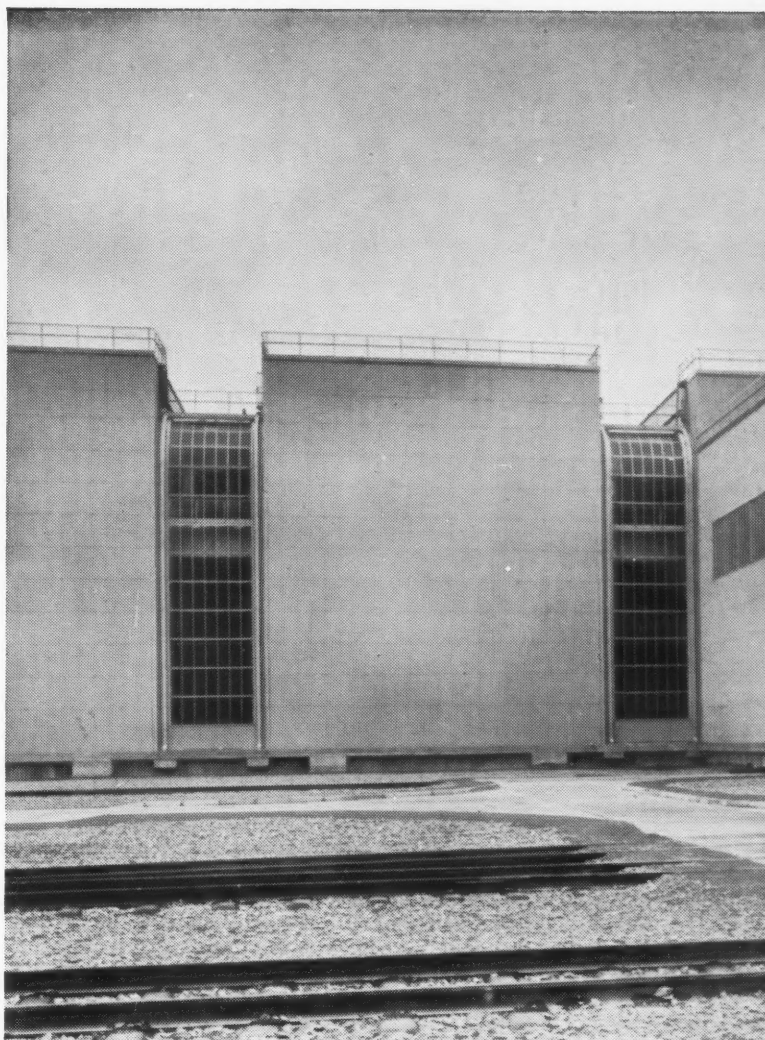
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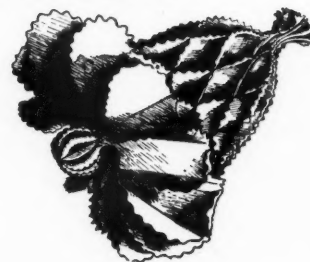
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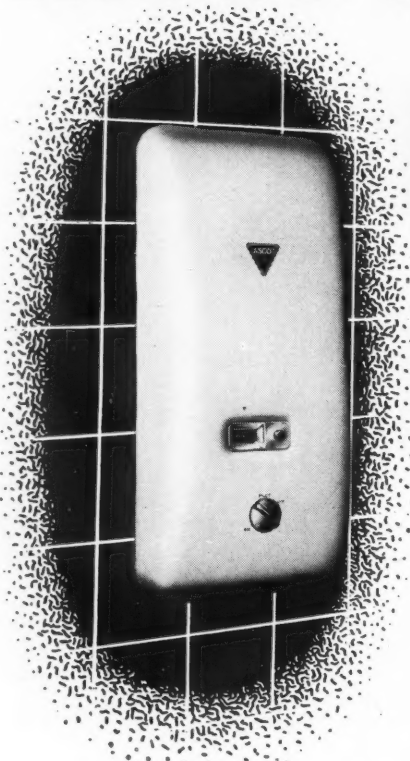
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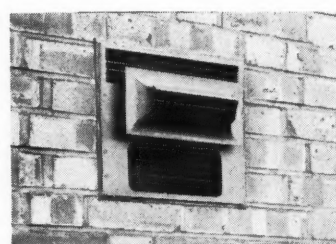
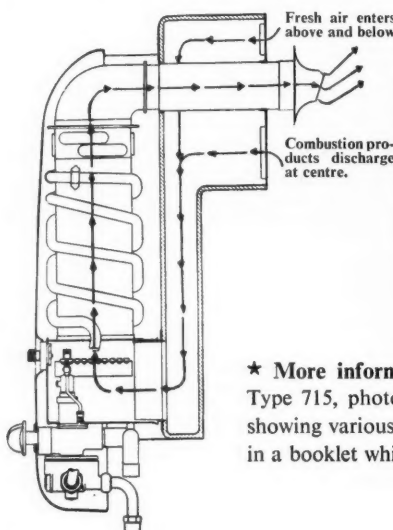


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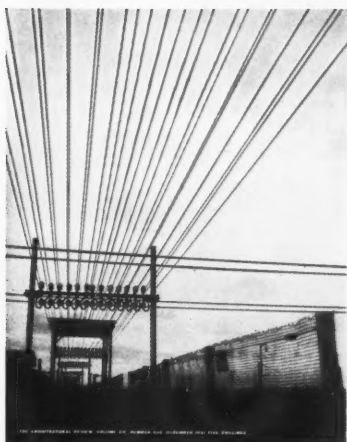
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THE ARCHITECTURAL REVIEW

Volume 110 Number 660 December 1951



The Cover is a twentieth-century equivalent of one of the plates in Piranesi's *Carceri*. The great difference is that whereas Piranesi was content to leave his prisons on paper, the twentieth century has actually built its wire cage, which already covers a large part of the earth's surface and is constantly being added to. This particular section of it admittedly has a certain *terribilita*; more usually the effect is one of sheer mess, and in any case no sane person would consciously choose to live in a prison, whether designed by Piranesi or not. It can only be supposed that most people just do not see the wire. In the hope of opening their eyes—and of inducing them to find some way of cutting their way out—the REVIEW publishes further photographs on pages 376–382.

348 Frontispiece

349 COID: Progress Report All the manufactured objects exhibited on the South Bank were sanctioned, if not chosen, by the Council of Industrial Design, a grant-aided body set up by the Board of Trade to promote the improvement of design in the products of British industry. They thus afforded an opportunity of assessing, not only current standards of design, but also the measure of success which has attended the Council's efforts to date. Unfortunately the amount of poor and rank bad design which appeared suggests that the COID is at present too uncertain of what it considers admissible or inadmissible to form an effective agency for propagating good design. The COID's immediate programme should be one of self-examination and clarification. Among the questions which it must ask itself are: Is it not desirable that it should concern itself with craft as well as industry? Where do period forms remain acceptable today? What proportion of its funds and activities should be devoted to propaganda addressed to manufacturers, and what to

propaganda addressed to the public which buys the goods? No sane policy for the improvement of design can be formulated until at least a tentative answer has been given to each of these questions.

353 COID: Progress Report: Industrial Design 1951

361 Lansbury by J. M. Richards The new neighbourhood of Lansbury in the East End of London, which was selected for Festival year as the exhibition of 'living architecture' representing Britain's post-war reconstruction efforts, is not yet sufficiently near completion to be judged—as it will eventually demand to be judged—as a town-planning unity. Yet containing as it does housing of various types, shops and public buildings in close proximity, it offers a convenient sample of contemporary English architecture at its most progressive. In this article J. M. Richards discusses and criticizes, from an architectural rather than a town-planning viewpoint, those buildings in the Lansbury Neighbourhood which have been finished.

368 Three Buildings by Rino Levi in Sao Paolo, Brazil

377 Wirescape Most of the ways in which the twentieth century is distinguished from its predecessors, for good or ill, have been duly catalogued by the historian. There is, however, one absolutely unique thing about it which seems scarcely to have been noticed: it carries on its affairs inside a wire cage. Visually, the distinguishing feature of our time is, quite simply, WIRE. Wire without end—are we to say amen to that, or are we to do something about it? The REVIEW would give the second answer, and here, with word and picture, undertakes the therapeutic task of helping the age to recognize the cause of its claustrophobia.

383 Furniture Showrooms in New York Architect: Florence Knoll

389 William Smith and the Scarborough Museum by F. D. Klingender The most remarkable architecturally of the many provincial museums built in early nineteenth-century Britain as a result of the Philanthropic Movement is that at Scarborough, Yorks. In form it is a rotunda of the Roman Doric order and it was so planned at the

suggestion of William Smith, 'the father of English geology,' in order to show off collections demonstrating his discovery of the stratification of the rocks. In this article F. D. Klingender recounts its history and proposes that it should be restored as a monument to Smith and the movement which gave it birth.

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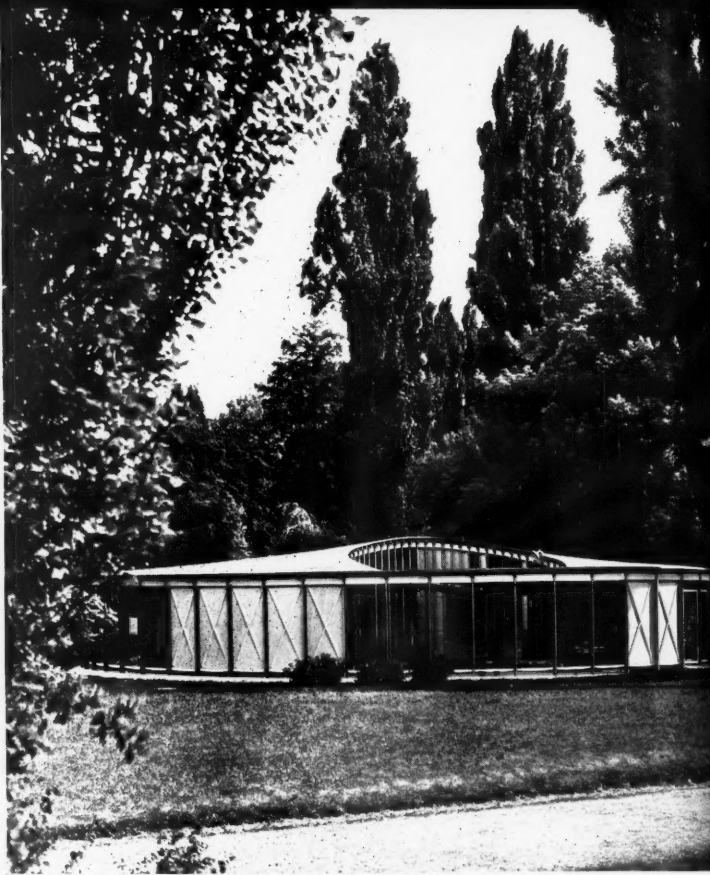
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THE ARCHITECTURAL REVIEW


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FIVE SHILLINGS

X TRIENNALE, MILAN



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 The US pavilion at the ninth Triennale, held this year at Milan, was designed by Belgiojoso, Peressutti and Rogers. It was commissioned by the Museum of Modern Art to house, first an exhibition of domestic objects, and later a photographic exhibition. It is circular in plan with an eccentric circular enclosed garden giving the effect of a spiral. In wood and demountable, the structure is set down with no other foundation than a layer of stone chips which serve as floor too. It is held in shape and position by wire stays which radiate in all directions from a ball in the middle of the garden (see lower photograph) and which descend from the exposed roof beams around the exterior rather like a 'carro di Tespe,' the portable theatre of the wandering players. A review of the Triennale is on page 394.

COID: PROGRESS REPORT

Seven years after the foundation of the Council of Industrial Design, the South Bank exhibition provided the first and most comprehensive opportunity of reviewing the state of industrial design in this country and assessing the amount of success the Council has had in improving design standards. The Council was founded by the Board of Trade, not as a public corporation like the BBC but as a grant-aided body financed out of the Board's own vote. Broadly its terms of reference are to promote the improvement of design in the products of British industry. At the South Bank it was responsible for the selection of all manufactured products exhibited. The exhibition also afforded an opportunity to develop a project, which had been put forward earlier, for an illustrated reference index* of good product design. Such an index was begun in 1948 and called the 1951 Stock List. It was shown complete in the Design Review section on the South Bank.

This, however, was not its primary purpose. The Stock List was also the place to which the South Bank architects and display designers had to go to find suitable products to illustrate their particular programmes: industry, homes and gardens, transport, etc. If they did not find what they wanted in the Stock List, then special designs were made. There were few cases of this happening. But it has been stated that all manufactured exhibits were, if not chosen, at least sanctioned by the COID. This has to be emphasized, for there was quite a number of real atrocities on show and a very large number of aesthetically indifferent products.

To judge of the absolute and relative merits and demerits of what was shown and not shown, the most convenient method might be to turn back to the survey made by R. Dudley Ryder for the REVIEW, December 1935, and to Dr. Pevsner's *Enquiry into Industrial Art in England*, published in 1937. The first result of a comparison of the South Bank exhibits with those illustrated and discussed in 1935-1937, is that in no industry has the standard of design gone down in the last dozen years, and that in quite a number it has gone up. The second is that, where it has gone up, the improvement has, as a rule, been rather of quantity than of quality. That is to say that there are few industries in which the aesthetic interest of the best products is higher now than in 1935, but about a dozen or so in which there is now a larger number of acceptable designs on the market.

The most obvious case in point is furniture. There is nothing now which is actually better in the idiom of today than Gordon Russell's pieces were in the idiom of 1935, but there are now about ten or more firms taking good care of design and using good designers, foremost among them H. Morris, Heal's, H. K. Furniture, Dunn's of Bromley, Ernest Race, David Joel, and Gordon Russell's. A similar case is the radio industry. Again Murphy's of 1935-1937 have not been beaten since, but many firms whose cabinet work then was below contempt now produce diluted versions of what Murphy's had done just before the war. The same is true of woven textiles. In

* Similar to the German Warenkunde, an excellently produced and illustrated index of all good design in national industry, which was started in 1921 by the Deutscher Werkbund but was never completed.

Jacquard weaves nothing today is as brilliant as what the Edinburgh Weavers used to produce under Antony Hunt. But in plain materials of interesting Dobby weaves, new firms have appeared and established themselves with very good work. Amongst wallpapers in 1936 and 1937 there was really nothing in England worth having except the 'Asterisk' papers produced on the smallest scale. Now two or three firms have a number of acceptable papers, and the worst excesses of that jazzy fashion which was so pernicious before the war have disappeared.

Jazz has gone out altogether, even largely from the carpet trade, which is otherwise, however, still showing remarkably little initiative. The jewellery trade, too, is still characterized by an almost total absence of modern initiative. The feeling of hopelessness one had fifteen years ago is exactly the same today. In pottery and glass the situation is likewise almost unchanged. A few firms do good things, but in plain glass shapes the best recent work could still be mistaken for that of 1937, although one or two pieces of cut glass show promise. In pottery, the modern style has made no progress. Jazz decoration has disappeared but imitation period decoration has increased. Wedgwood's still stand unmatched for judicious handling of whatever of the past is applicable today and for occasional modern experiments. It is a discouraging picture on the whole, although it must be admitted that it might perhaps be less so if manufacturers were not compelled to produce decorated ware for export markets exclusively. At the present time they cannot consider any possible rise in the aesthetic taste of the home market.

Amongst those trades, on the other hand, whose best designs are of a higher standard than those of 1935, are gas stoves, electric stoves, gas fires, electric fires and similar domestic appliances. The plastics industry, which in 1935 had hardly discovered the usefulness of an interest in design, has now come on remarkably well. This is chiefly due to the fact that the larger firms, particularly the suppliers of moulding material, have recently set up well-equipped design studios of their own. Foremost amongst them is British Industrial Plastics.

Now to return to the COID. It is, of course, almost impossible to define whatever influence it may have had on the improvement that has taken place in the design of British products. The most frequent immediate cause of improvement is that manufacturers who in 1935 still had no belief whatsoever in modern design and the soundness of employing designers have since changed their minds. There are still few whose products show such unwavering faith as the cabinet work of Gordon Russell and the leather work of John Waterer, but many who are at least ready to give modern design a chance within their ranges. Now, such a change of mind is most probably the result of propaganda, and propaganda, one way or another, has been the chief job of the COID. Books and magazines and foreign travel have no doubt also played their part, but the COID should be given its fair share of the credit for success or partial success.

If the success is only partial, this is due to one fault in the way in which the COID considers its function. To carry propaganda to victory you need concentration of effort; that is, in the case of design, concentration on what one can wholly believe in. That concentration seems to be lacking. Otherwise we could not possibly have seen on the South Bank—let us not say the contents of the souvenir kiosks which were for some odd reason only partly sanctioned by the COID—but powder compacts with the too familiar circular enamel fronts adorned with roses, imitation jewellery in the hackneyed form of bows, and so on. Then there were the many imitation period and semi-period designs chiefly in woven textiles and porcelain, ornate eighteenth century tea sets and coffee sets with gilt edges and conventional floral decoration. And there was, alas, a number of modern pieces of the American type with bogus stream-lining, known over there as borax—for instance some of the water heaters and one high price gas stove.

None of these should have been admitted, either to the exhibition or to the COID Stock List. In many more trades the line should have been taken (which was apparently taken over carpets) namely, rather to be almost entirely without examples, or at least without anything produced industrially, than to include examples so far below standard. Jewellery should probably have been entirely absent. That might have given someone

more encouragement to risk his money on some serious thought about modern design, than did the attitude adopted by the Council. Rigidity of selection in pottery and porcelain might indeed have had quite interesting results. Or is the COID hampered in its selectivity by the Board of Trade behind it, naturally used to judging success in terms of figures and especially export figures? One would like to know.

Firm aesthetic guidance was also lacking in other ways. How far should period forms and period decoration have been admitted at all? The Council has apparently no considered view here. Equally uncertain is the Council's view within modern forms, when it comes to the distinction between what is creatively new and what is only the repetition of modern motifs in the eclectic spirit in which period motifs are used. There is, for instance, a danger at the moment that the peculiar shapes of furniture which one connects with Italy and with the Eames and Saarinen ventures in the United States are taken over for purely fashionable reasons.

The Council's fabrics and decorations based on crystal structures, which were displayed in the Regatta Restaurant, provide a similar case, and a particularly unfortunate one, as the initiative came direct from the Council and was provided with its most explicit blessings. Nobody would deny that the results of the use of these crystal structures are often pleasing and in harmony with modern furnishing schemes. Nor would anybody deny the designer a right to go anywhere for inspiration, whether it be lichens or sparks in the fireplace or crystal structures. But the acute danger with these crystal diagrams is that they encourage manufacturers to think that science can take the place of the designer and that the money allocated to obtaining ideas from designers can thus be saved. This was, of course, not the COID's intention, but the effect is bound to be wholly against the programme of the COID. Worse still, we may expect to see crystal designs forming the basis for a new jazz phase in decoration. It is said that, with manufacturers, the crystal campaign has been one of the most successful co-operative ventures yet carried out by the Council. That only increases the danger.

There are many who deny that it should be the Government's job at all to promote good design. They are in our view wrong. The Government should certainly not control design. If any control is acceptable, it can only be one of performance. As soon as design is controlled, resistance is stored up, as the Utility furniture scheme has shown. And quite understandably so; for control deadens personal initiative—on the part of the purchaser, just as much as of the maker. You must be allowed the savoyard boy on the cill of your bay-window or the lamp with a lady in an iridescent turquoise frock dancing a tarantella, or even a multi-coloured printed tie—as long as you like them. To paraphrase a saying of William Morris,* nobody must prevent you in your house from having anything that 'you know to be useful or believe to be beautiful.'

But it is perfectly legitimate for anyone, including this journal and including the Government, to put before you what they regard as good design and explain why they regard it as such. What is more, design propaganda is even an educational duty of Government, provided the Government believes that a thoughtful, sensitive, telling work of art is a help to a more valuable life, be it a piece of sculpture or a furnishing tweed. This aspect need not here detain us. What matters is that exhibitions of good design, lists of good designs and good designers, and commissions for public buildings given to good architects, painters, sculptors and manufacturers, must all be accepted as well within the scope of Government.

Everything in the effectiveness of such a programme depends, of course, on who the good manufacturers are and what good design is. That question must here again be begged as it has so often been begged in books and papers. But no one will deny that the COID, according to the evidence available at the South Bank exhibition, has been backing far too many things of an unpardonable or at least doubtful quality. Its own publications, the journal *Design* and the book *Design in the Festival*, are certainly not clarion calls for the best that British typography and layout can do. They are conventional and of no distinction. That is a grave error; for the COID will always be judged by the newcomer first and foremost on the strength of its publications. They should be

* *The Beauty of Life*. Collected Works, Vol. 22, page 76.

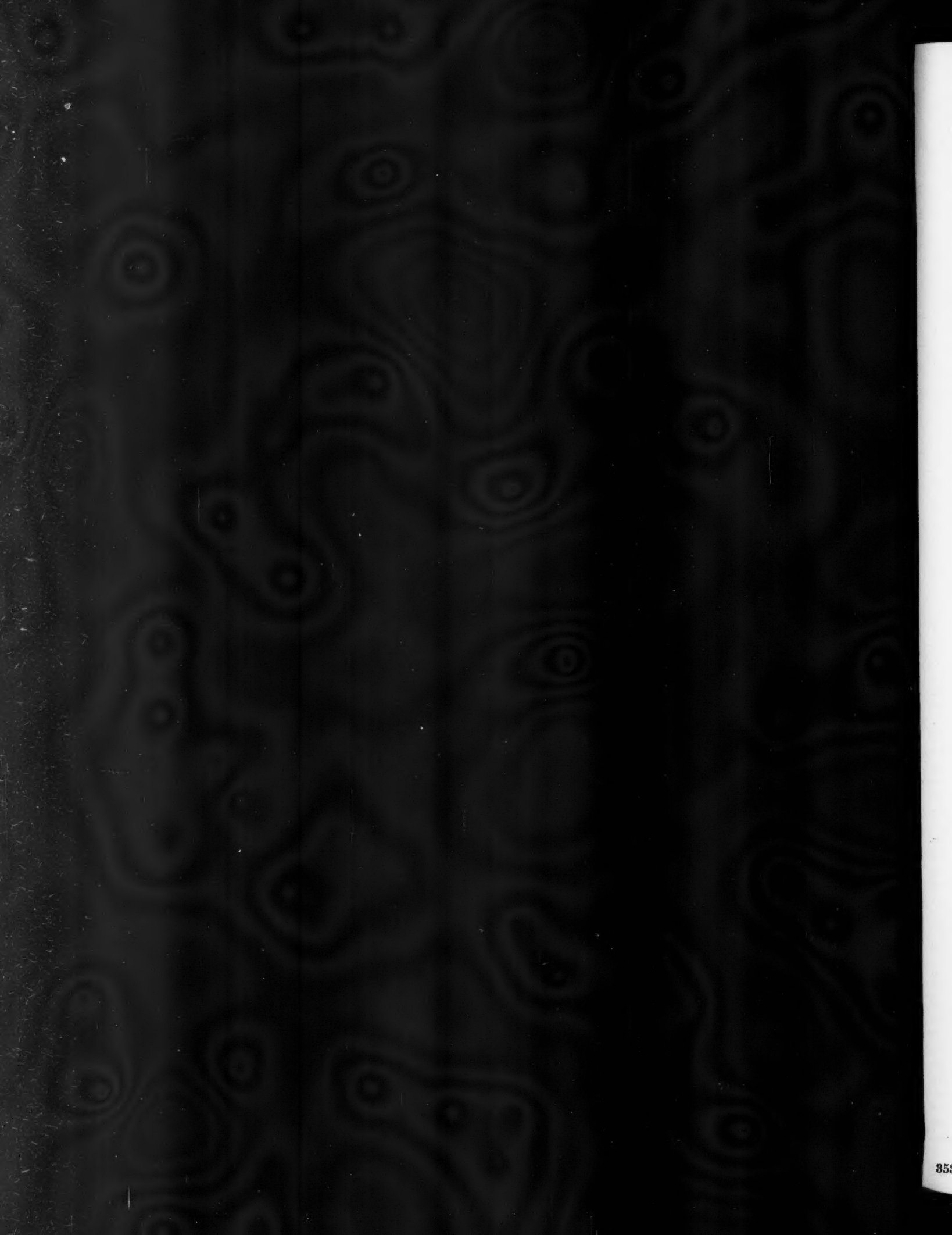
the most striking revelation of what modern book design can do.

Perhaps the COID has deliberately not been striking because it felt that it is its job to keep on the safe side. There one must be careful not to blame unjustly. It is very doubtful how far a Government agency—or, indeed, any corporate body—can afford daring. As long as the fight in the 'thirties was for precision and perfection, corporate bodies, especially if guided by an individual of high intelligence and susceptibility to art, could do wonders. That was proved by Frank Pick. But as soon as, with the end of that phase of puritanical perfection, the craving for 'character,' for fantasy and for variety returned, the job became much trickier. In some respects it is insoluble. Fantasy contradicts industrial design. Yet fantasy is a need as vital as order. The recognition of this need began amongst the most progressive architects and designers just before the war. Until then its outlet had been jazz in design and decoration; that is, lively modernity without creative effort and thought. Jazz has gone out of fashion now, but borax has taken its place. It satisfies some of the smarter American stylists, but it does not satisfy the serious modern designer in England, nor, one hopes, the COID.

Designers in England tackle the problem of the need for relief from austerity in other ways. Some plead for more decorative shapes. That seems as a rule to fall down; an instance is that extraordinary arty sideboard which was to be seen in the Homes and Gardens building. Others are satisfied with a new type of surface ornamentation, geometrical and independent of period precedent; see the manifold balcony and balcony railing patterns of post-war flats or the side elevations of the Royal Festival Hall. That also does not seem to be a real solution. Those whose need of fantasy is most urgent cannot be satisfied with variations on the chequer-board theme. What is required instead is something far more intricate, and there the trouble is at once that the intricate and varied are always individual, and cannot be repeated except to a very limited degree. They are inaccessible to quantity production.

All this is rather hard on the COID. It just cannot, by its own terms of reference, fulfil everybody's aesthetic wants. It must perhaps be content to give a framework and leave it to people to fill this with irresponsible personal ornaments—Victorian or contemporary. Some exhibits at the South Bank seemed indeed to indicate that the Council had realized this. The parlours in the Homes and Gardens building tried to show how to mix modern with period furnishings, how to place Grecian Wedgwood vases in a modern room, and so on. What the COID could not show, because it is so rare, was irresponsible non-period design. Yet it does exist: the straw animals and the Ravilious tribute in the Lion and Unicorn building, the wicker statuary at Battersea, and some of the furnishings in the Countryside building. But all these objects were individually and not industrially made, and here, indeed, in the modern social structure of art, is the essential function of craft as against design. What is to be original must be an original. In Sweden and other countries the bodies—private bodies—promoting good design consequently concern themselves with craft as well as industry. Does the COID? Should it? It does not seem to be very clear on this point.

Here lies the most immediate programme for the future of the COID. It has proved itself to be competent to stage exhibitions, small and large, and to carry on effective propaganda. But it has not had enough time to clarify its own aims. Craft and design is one problem. Period and modern is another. Where do period shapes and patterns remain acceptable today? A third problem is what proportion of the funds available to the Council should be devoted to work addressed to the public, and what to work addressed to the manufacturers? The two are complementary and both are needed, but manufacturers require perhaps more attention and a greater ingeniousness of propaganda than they have hitherto received by the COID staff. It is healthy that the COID should be part of the Board of Trade. More successes with manufacturers—without a lowering of standards, needless to say—would enormously strengthen its position with its parent body. This question resolves itself perhaps into the old problem: Is it of any use to persuade the public to demand better things, even against its own instincts, because it is told they are better, or should its own taste first be educated by offering it better designed products? Should demand control supply or supply stimulate demand?



COID: PROGRESS REPORT

INDUSTRIAL DESIGN: 1951

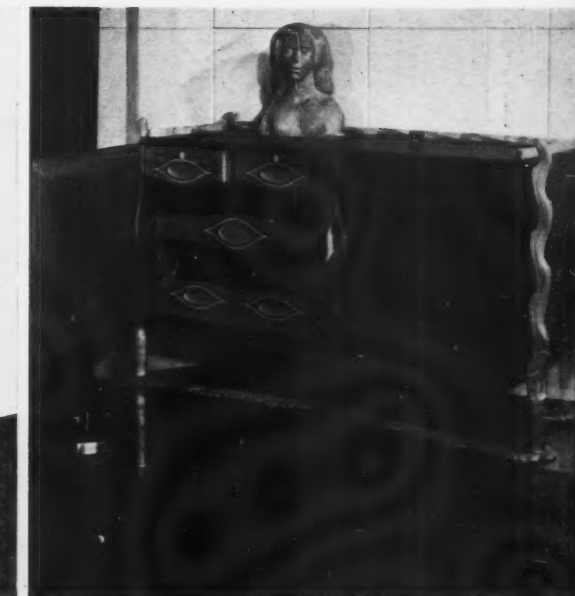
The COID was responsible for the selection of all manufactured products exhibited on the South Bank. Here and on the following pages a number of these have been chosen to complement the article which appears on the preceding pages, and to provide the basis for a further examination, by Nikolaus Pevsner in association with Michael Farr, of the Council's choice of exhibits. When the present design standards of British domestic products are compared with those of the middle thirties it will be seen that in no industry has the standard gone down and that in quite a number it has improved, though more often in terms of quantity rather than quality. This improvement is partly due to the propaganda for better design which has come from the COID. Yet there is no doubt that the present standard could have been higher if the COID had been more critical of æsthetically indifferent designs, especially when compiling its Stock List, and had concentrated only on the best designs in each industry. The lack of belief in a high æsthetic standard is the chief criticism to be levelled at the COID when reviewing its choice of exhibits.

These first two examples are taken to illustrate the last point made in the introduction above. They are both sideboards and

were to be found in the Homes and Gardens building. 1 is a subtly creative design in the modern idiom, while 2 is

pretentious and vulgar in its struggle to achieve originality, and as such it should not have been admitted.

1, Gordon Russell, designed by Booth and Ledeboer; 2, S. Hille and Co.

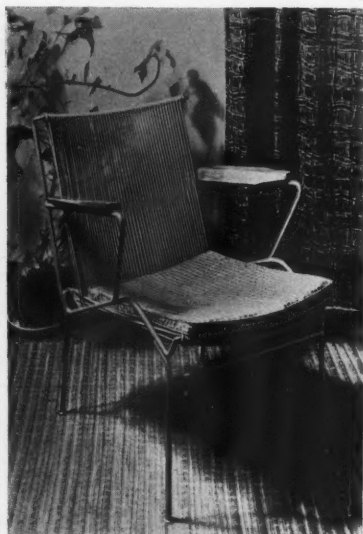


FURNITURE

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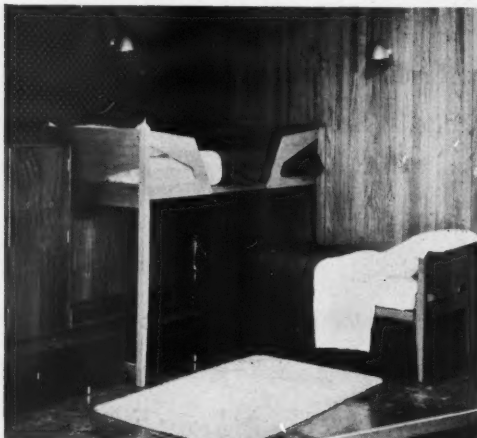


The variety of furniture exhibited showed clearly that there are now more firms making pieces of an acceptable aesthetic standard than there were before the war. Though more care and attention are now paid to the choice of designers there is nothing which is actually better in the idiom of to-day than Gordon Russell's furniture was in the idiom of 1935. The recognition of this fact has prompted a few manufacturers to experiment with unfamiliar materials such as steel and moulded plywood. 3 is an example of this, while 4 uses string cord to form the seat and back. Both chairs are designed for outdoor use and their essential function has not been obscured by a preoccupation with new techniques. 5 represents a different approach. As a contemporary design it gains its strength from belonging to the native traditional craft of making beechwood furniture, associated with High Wycombe. In the Homes and Gardens building the COID wisely laid stress on unit furniture. The bunks and cupboard, 6, show that unit furniture is recovering from its period of box-like, sterile forms and is establishing an individual and vigorous standard of its own. The storage unit, 7, designed to be placed at the head of a free-standing bed, is a further indication of the creative work in this field.

The occasional table, 8, the chair, 9, and the dining-room suite, 10, suggest that the Council's aesthetic judgment can be swayed to favour the merely fashionable. The inclusion of these pieces tends to obscure the distinction between what is creatively new and what is only the use of modern motifs. There is a danger that the peculiar and novel shapes of furniture which one connects with Italy and with the Eames and Saarinen ventures in the United States are being taken over in this country for purely fashionable reasons.

3, Ernest Race; 4, Heal and Son, designed by A. J. Milne; 5, Goodearle Bros., designed by Geoffrey Dunn; 6, H. Myer and Co., H. Morris and Co. and J. Johnstone, designed by J. D. Binns; 7, Scottish Furniture Manufacturers, designed by R. D. Russell and R. Y. Goodden; 8, 9, 10, S. Hille and Co., designed by Robin Day.

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9



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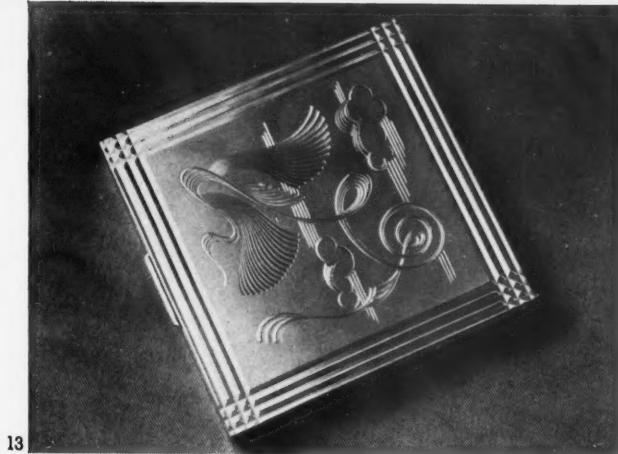
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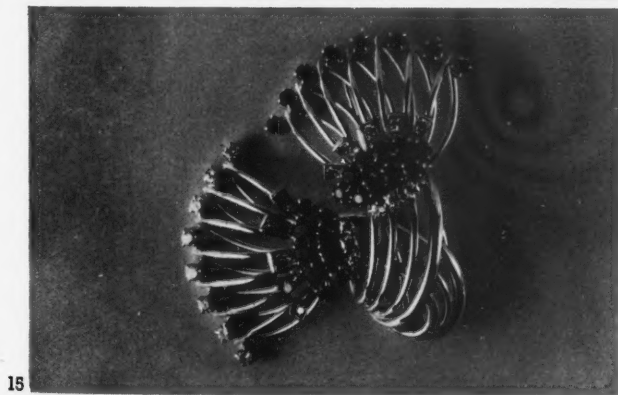
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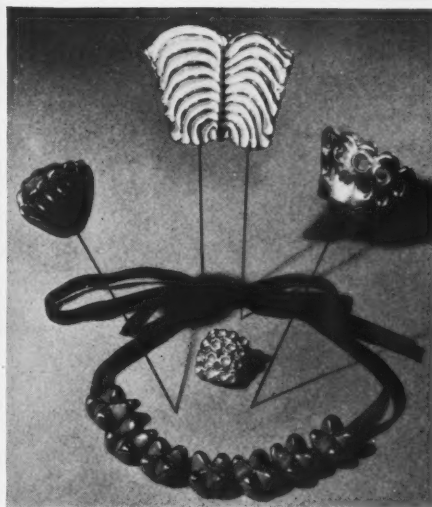
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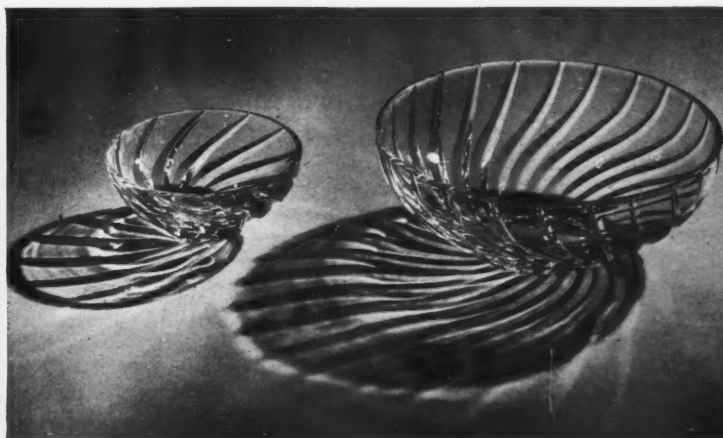
In contrast with furniture nearly all the jewellery produced in this country is characterized by the absence of imagination and modern initiative. The situation was exactly the same before the war and there is still not a single firm to which one could go with the confidence that all its products were of a high aesthetic standard. Faced with this situation the COID appears to have been unwilling to reject all but the best pieces with the result that the general standard of jewellery is appallingly low. If the Council had refused to admit all designs of doubtful aesthetic merit when compiling its Stock List over the past three years, then one or two manufacturers might have awakened to the situation. As it was the pieces illustrated here were shown as contemporary designs. 11 and 12 are termed semi-precious jewellery in metal, glass stones and marcasites. 13 is a powder compact of hand-wrought gold with an engraved cover, while 14 is another powder compact but moulded in a thermoplastic material. No attempt was made to dissociate them aesthetically from the few very much better pieces such as 15 and 16. 15 is a dress clip made of gold, sapphires and diamonds. 16 is ceramic jewellery, gilded.

11, A. Hill and Co., designed by T. A. Durrant; 12, Bohemian Jewellers; 13, Padgett and Braham; 14, Scintellez, designed by John Doudney; 15, H. G. Mautner; 16, Orplid Glass, designed by Mrs. L. Ric.

GLASS



17



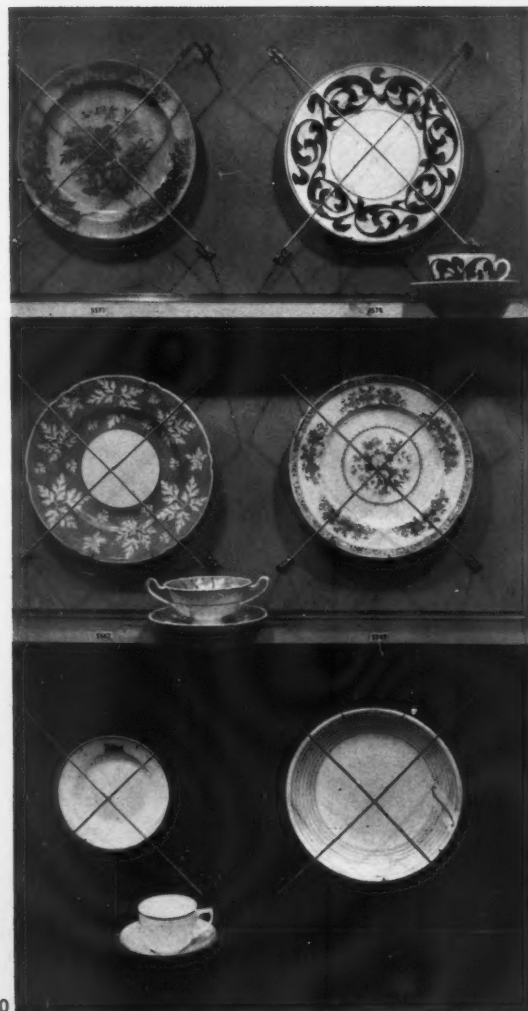
The glass chosen by the COID was, almost without exception, limited to the best designs available. When its selection is compared with pre-war work it will be seen that designs for undecorated ware have not improved, but that cut glass designs are now much more adventurous than they were. 17, a biscuit jar in crystal glass, is decorated with intaglio work. The two fruit bowls, also crystal glass, 18, are examples of deep wheel-cutting.

17, Stevens and Williams, designed by Deanne Meanley; 18, Thomas Webb and Corbett, designed by I. M. Stevens.

POTTERY



19



20



21



22

The pottery on the South Bank, like jewellery, suffered from the uncritical selection made by the COID. The matter was made worse by an unintelligent juxtaposition of a few good pieces with a host of others which were aesthetically deplorable. Nowhere else is the lack of firm aesthetic guidance more noticeable. It is a fact that in no more than six firms can one rely on finding a high standard of modern design. Instead of challenging the trade by concentrating on the work of these firms, the COID appears to have accepted everything which came its way. How else can the showcase collection, 19, be explained? The high standard of the glass serves to emphasize the indefinite policy which governed the selection of the pottery. 20 makes the same point, though here the Council's indecision is extreme. The decoration on the plate and saucer, top right, may be latter day *art nouveau*, but can it be preferred to the Chinese flower decoration on the plate, top left? If it is of a comparable design standard, then where do the pieces below fit in? This space in the exhibition should have shown the best contemporary designs, not the aesthetically undisciplined skill which is characteristic of British pottery. Again, how far should period forms and period decoration have been admitted at all? The aesthetic muddle of 21 suggests this question. Would it not have been far better to exhibit only those pieces which reached the design standard expressed by 22?

19, top row: T. C. Wild and Sons; Stuart and Sons, James Powell and Sons (Whitefriars); Simpsons (Potters); centre row: Stourbridge Glass Co., Nazeing Glass Works; Johnson Bros. (Hanley); Sowerby's Ellison Glasworks, Chance Bros., United Glass Bottle Manufacturers; bottom row: Shelley Potteries; Thomas Webb and Corbett, Stevens and Williams; Doulton and Co.; 20, top row: Josiah Wedgwood and Sons; Pountney and Co.; centre row: Shelley Potteries; E. Brain and Co.; bottom row: E. Brain and Co.; Doulton and Co.; 21, The Worcester Royal Porcelain Co., Josiah Wedgwood and Sons; 22, Susie Cooper Pottery.

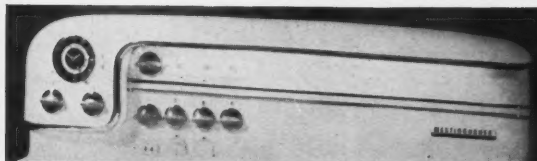
KITCHEN EQUIPMENT



23



24



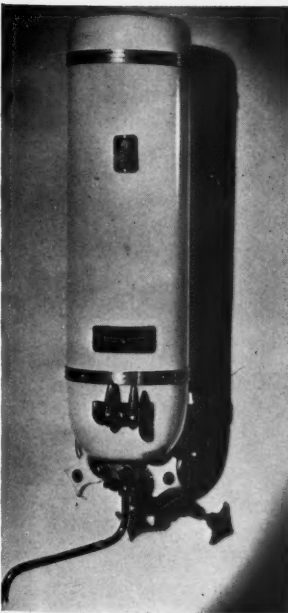
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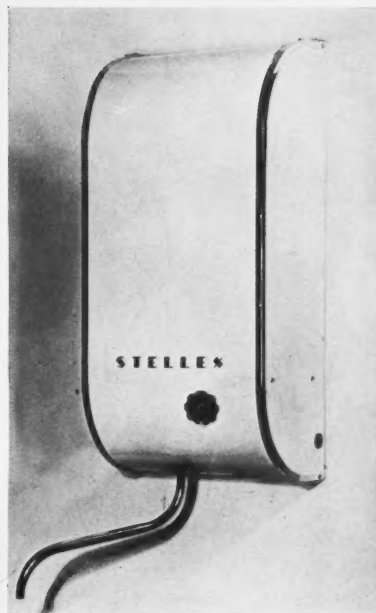
26



27



28



29



30

The Council's selection of kitchen equipment suggested that the various industries concerned are now much more alive to the possibilities of good design than they were, say, fifteen years ago. Fitness for purpose and operational accuracy are criteria enforced by both the user and British Standards. A fairly high aesthetic standard seems also to have been insisted on, for there were no atrocities on view. The kitchen sink unit with gas stove, 23, and the three stoves, 24, adequately reflect the general standard. Nevertheless, the COID might justifiably have shown a more critical attitude towards the gradual introduction of borax from the United States. This form of styling usually resolves itself into the repetitive cliché of the chromium strip, tacked on to a smooth exterior. The stove, 26, which is otherwise excellent, shows early symptoms of this disease. 27 carries the process a stage further and may be usefully compared with the 'dash board' of a modern American stove, 25. Manufacturers in this country are, at the moment, half-hearted in the belief in chromium ornaments, yet the practice can become pernicious if it remains unchecked.

Domestic waterheaters are frequent sufferers from borax. There seems to be little reason why the COID should have given equal prominence to 28, 29 and 30, when the latter is obviously far superior in design.

23, stove, R. and A. Main; sink, W. and G. Sissons; storage units, Wallis and Co. (Long Eaton); 24, left to right: Parnall (Yate), Cannon Iron Foundries, Sidney Flavel and Co.; 25, Westinghouse Electric and Manufacturing Co., designed by Harold van Doren and Associates; 26, General Gas Appliances, designed by Raymond Loewy Associates; 27, Radiation; 28, Parkinson Water Heaters; 29, C. H. Blackburn and Co.; 30, Ascot Gas Water Heaters.

PLASTICS



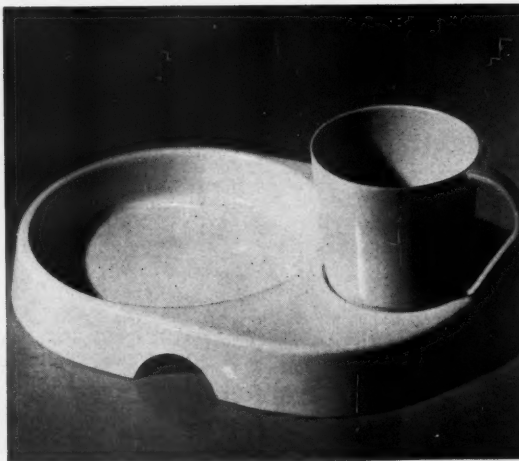
31



32



33



34

Articles in plastics which were exhibited by the COID achieved an encouraging aesthetic standard. This is even more striking when one remembers the hesitancy of this industry's early designs. Propaganda for good design has contributed partly to this, but the chief reason for the improvement is that the larger firms, particularly the suppliers of moulding material, have recently set up well-equipped studios of their own.

The handle-less milk jugs, 31, and the condiment set, 32, show the clarity of line and form which a good designer can express in plastics. 33 has similar qualities, but is made with an unusually thick section to re-create the substantial feeling associated with earthenware articles. The nursery tray and cup, 34, do not reach the same aesthetic standard, but they still retain the neatness and precision which characterize the best designs in this field.

31, *Brookes and Adams*, designed by R. E. Brookes; 32, 33, *Streety Manufacturing Co.*, designed by A. H. Woodfull; 34, *Runcolite*, designed by Gaby Schreiber.

CRYSTAL STRUCTURE



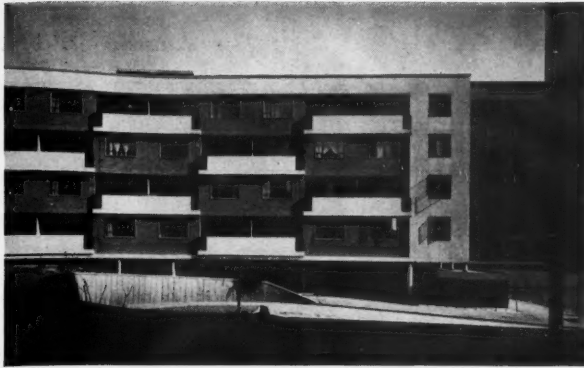
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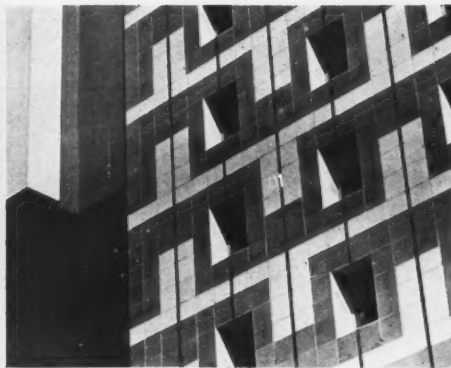
36

By giving its initiative and authority to publicizing designs based on crystal structures the COID has, unfortunately, made it appear that these designs are *ipso facto* good aesthetically. This fallacious view may be quickly disproved by comparing 35, two furnishing fabrics of an acceptable aesthetic standard, with the two carpet patterns, 36, which are hideous. Diagrams of crystal structures, if the idea becomes popular, could be obtained easily by some of the less reputable manufacturers, modified slightly and sold, ostensibly, with the Council's blessing. Therein lies the danger, and we may expect to see crystal designs forming the basis of a new jazz phase in decoration.

35, *Old Bleach Linen Co.*; 36, *James Templeton*.

SURFACE VARIETY

37



38

Now that the craving for 'character,' fantasy and variety has succeeded the delight in puritanical perfection, the designer's and the Council's job has become much trickier. The arty sideboard on page 353 is an obvious failure to recognize this, while the other sideboard suggests the right approach. In architecture the problem has been tackled in several ways, as in the balcony patterns, 37, or on the side elevation of the Royal Festival Hall. Yet neither is wholly satisfactory.

PERSONAL DESIGN (PERIOD)

39



40

The COID cannot fulfil all aesthetic wants, but it can provide a framework to be filled in with irresponsible personal ornaments. The parlours in the Homes and Gardens building showed what might be achieved by following this approach. In 39, Wedgwood ornaments give the variety and character lacking in this modern room. The antique bureau and the modern laminated wood chair, 40, make a similar impact, by a subtle juxtaposition which, in itself, is scarcely noticed.

39, parlour, designed by Frank Austin and Neville Ward; armchairs, Melson Bros.; tables, Gordon Russell; pottery, Josiah Wedgwood and Sons; 40, parlour, designed by John Hill; bureau and lamp, Green and Abbott; chair, H. Morris and Co., designed by Basil Spence.

PERSONAL DESIGN (CONTEMPORARY)

41



42

What is much more difficult to obtain is contemporary design which is both fanciful and aesthetically satisfying. Yet on the South Bank there were several examples of it. The tribute to Eric Ravilious, 41, and the straw animals, 42, are successful in a personal manner. But their limitation is that they are individually and not industrially made. They are inaccessible to quantity production. However, this need not, in fact, be a limitation if the COID would recognize that in preserving the personal, fanciful, perhaps even irresponsible, lies an essential function of craft as against design.

42, straw lion and unicorn, figures designed and made by Fred Mizen.

OLD AND NEW
AT LANSBURY



The East End of London has a long-standing tradition of brick and slate architecture, well represented by the houses in Upper North Street, Poplar, 1. The housing in the new Lansbury neighbourhood has been designed to follow this tradition, but in a fashion that produces, in large parts of the neighbourhood, as the critical article on the facing page points out, a somewhat dull character. The brick and slate idiom, it is suggested, is more successfully used in the several small squares, like that by G. A. Jellicoe, 2, below, where the traditional white scale is better preserved than in the more openly planned streets.



LANSBURY

The new neighbourhood of Lansbury, the first instalment of the LCC plan for rebuilding the bombed East End of London, is not yet sufficiently finished to be judged as a unity, and still less as a contribution to the technique of town-planning. But a number of the buildings are finished, and since the Lansbury neighbourhood has been put on display during this Festival year as the show-piece of contemporary English architecture and we can see there, in close proximity, examples of housing of various types and of educational and public buildings to the design of which, on account of the Festival, special care was given, it is not unreasonable to regard them as providing the most conveniently available cross-section of British architecture at its most progressive. As such they are discussed and criticized in the following article.

As things stand at the time of writing, the most distinguished piece of domestic architecture at Lansbury is nos. 14 to 26, Upper North Street, a terrace of stock-brick, three-storey houses, built I suppose about 120 years ago, which has been allowed to remain within the boundaries of the new neighbourhood. The street, 1, runs at right angles to East India Dock Road, and the terrace is just opposite the site of the new Roman Catholic Church. The houses are very plain, their only non-functional feature being a number of shallow set-backs in the brickwork to break up the façade. Yet they have a charm, dignity and urbanity which is somehow lacking in the new housing growing up around them.

Now it is far too easy to disparage new architecture at the expense of old, and in particular to complain that we do not seem capable nowadays of recapturing, in our ordinary run of housing, the breeding and unselfconsciously sound quality of the Georgian or early Victorian terrace. That is an old story, and there are obvious reasons why a direct comparison is invalid and unfair: for example, the stable cultural background which gave the builders of the Georgian era an accepted idiom, with its own easily applied rules, to work in. There is also the time the older architecture has had to mature and the pleasant associations its style holds for us today. Nor must the difficult economic and other conditions in which the modern housing has to be built be forgotten.

Nevertheless, some comparison between old and new at Lansbury is instructive, especially because the new housing throughout the Lansbury neighbourhood has made a special effort to carry on the housing traditions of the East End, so well represented by Upper North Street. The various architects were asked, if they were building in brick, to use London yellow stock bricks and, if they were using sloping roofs, to use slate with the traditional low pitch. They have done so conscientiously—even to the point of tedium. So much so that one comprehensive criticism of the new housing might be not that the traditions established by the old housing have not been sufficiently regarded, but that the new appears as but a pale imitation of the old.

There were no doubt good reasons why practically no use

is made in any of the housing throughout the Lansbury neighbourhood of new building techniques—no large-scale industrially produced components or scientifically devised structural systems; why, in fact, the Lansbury housing is completely orthodox in construction. It is not the purpose of this article to criticize it for not doing something it never attempted, but to assess the merits of what it has done. In the amenities it provides, the new housing is an immense advance on the old, which had poor sanitation, probably no damp-courses and steep and inconvenient stairs. The question



Terrace of two-storey houses in Grundy Street, by G. A. Jellicoe, typical of the smaller scale type of Lansbury housing and contrasted in this article with the more compact type illustrated opposite. It is also criticized for the rather restless modelling of the façade.



Pekin Close, by Bridgwater and Shephard, another of the small enclosed squares in which the Lansbury plan is seen at its best. On the right can be seen part of one of the temporary exhibition structures. The square, 4, is paved in the centre and has pedestrian access only. Facing its open side are linked pairs of houses, 5, by the same architects.

that has to be asked is whether the price we have to pay for these improvements need be a duller, less characterful external appearance.

The two-storey terraces of which much of the Lansbury housing consists have somewhat cottagy proportions in relation to the street—proportions derived, as it seems, from garden-city practice rather than from the old compact traditions of urban layout. A few of the new terraces, like the old, are three storeys high, which gives them a more truly urban relationship to the street, but this seems to be the exception rather than the rule. The principle of mixed development is an admirable one, wherein two-storey houses no doubt have a proper place. But when the height of buildings varies, so must the relationship between buildings and streets. In several parts of Lansbury, the impression is of great expanses of road surface bounded by relatively diminutive rows of houses, an effect one is all too accustomed to in the LCC out-county estates, but in metropolitan London the low suburban skyline is surely out of place.

Lansbury, of course, is not yet finished, and it may be that, when all the structures have reached their full height, when all site-work is complete and trees and gardens have

matured, the effect will be different. Certain parts of the scheme, it should also be said, though still cottagy in scale, have achieved the compactness and sense of enclosure required in an urban precinct. These, it is significant, are the parts planned as squares and not as streets, like Bridgwater and Shephard's Pekin Close and Jellicoe's open-fronted square facing the end of Sturry Street, both illustrated herewith (4, 5 and 6 and 2, see page 360). Dawbarn's ingenious planning of the terrace forming one side of Saracen Street should also



A square of three-storey houses by G. A. Jellicoe, facing the end of Sturry Street. The garden in the middle is not yet finished. A close-up of one corner is shown in 2.

be commended. Flats, reached by staircases at the back, are superimposed on two-storey maisonettes, providing, besides a welcome variety of accommodation, a relatively high density while avoiding the practical disadvantages of houses on three floors. They are not yet complete enough to be photographed.

To return to the more strictly visual qualities of the Lansbury housing as a whole, I suppose why one finds it dull is not simply because it is traditional but because it is so negative. The two may, to some extent, be cause and effect, because nowadays the chief incentive to interesting design lies in the process of discovering what can be made of some new technical development, yet it should not be impossible to achieve character and vitality while keeping within the limitations set by orthodox structure and materials.

That is so in theory, anyhow; in practice it is becoming, if not impossible, a good deal more difficult simply on account of the continually increasing economic stringency imposed on building. There was a time when one was able to regard a need for economy as a useful discipline, but the present insistence on economy has become an inhibiting rather than a stimulating influence. Cheapness is not in itself an architectural virtue, yet it has lately become the chief criterion by which an architect's success is judged and the means by which he can earn credit with his clients. That is not good for architecture, and some of the aridity of design from which the Lansbury housing suffers is undoubtedly due to so much having to be sacrificed for the sake of cheapness.

But not all of it. What the bulk of it specially lacks is refinement of modelling and the kind of rhythm that gives unity to a whole street façade while maintaining a human scale. Several groups of houses—for example, the terrace of two-storey houses in Grundy Street (3, see page 361)—are rather coarsely broken up by projecting string-courses,

porches, down-pipes and the like in a way that destroys the rhythm of the façade; others go to the opposite extreme and by placing their windows flush with the surface of the wall eliminate all depth of modelling. This practice, however, does in some instances make for a rather more positive architectural character, as in the case of the linked pairs of houses by Bridgwater and Sheppard, 5, which provide an agreeable enough twentieth-century equivalent of the designs we see in the better kind of early Victorian builders' housing such as the Lloyd-Baker estate. It is not, perhaps, a character particularly in keeping with the traditional construction employed here; I suspect that one finds these designs more interesting only because they approach nearer to that contemporary idiom that is derived from the practice of emphasizing the absence of structural solidity in a wall by giving it a taut skin-like character, whereas the traditional idiom stresses the thickness of the wall by showing deep reveals.

The traditional nineteenth-century housing on which the greater part of the Lansbury domestic idiom is based had strongly marked window reveals, and these were made to give rhythm to the façade (as in the houses in Upper North Street) by being cemented and painted white. This is a device that might well have been carried on in the new work. It has been done in a half-hearted way in the Jellicoe terraces in Grundy Street merely by whitening the brickwork that shows in the reveals, but the effect of doing so is completely



7 Old houses in Upper North Street, within the Lansbury neighbourhood, showing the effect of the traditional practice of cementing and whitening the window reveals.

lost in the restlessness of these façades. The charm of the Georgian practice rested in the brilliant contrasting whiteness of the reveals which read as a strong pattern of white vertical lines when the façade was seen in oblique perspective, as these façades most frequently are—see photograph 7, above.

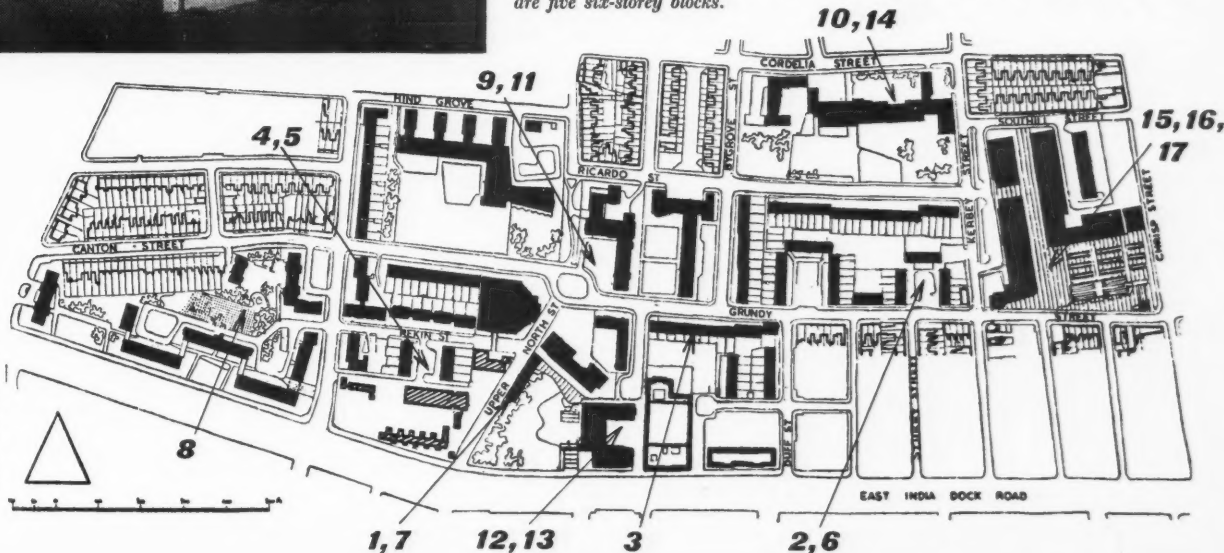
Nevertheless, adherence to a still valid tradition does not mean following it slavishly. The test of a tradition's vitality is its ability to change with the times. It may be noted, for example, that while the proportions of wall to window in some of the new houses is less happy than in Upper North Street, the change from the small subdivisions of the Georgian window to the large panes of glass used today in no way destroys the tradition. Small Georgian panes, as well as being insincere, would have been restless in the extreme.

Without too much unfairness we can describe the general run of the small-scale housing at Lansbury as worthy, dull and somewhat skimpy, and the blocks of flats, 8, in the south-western corner of the site (the work of the LCC housing director) as being reasonably well grouped, somewhat coarse and heavy, but much less offensive than the housing lately put up elsewhere by the same department (for example at Woodbery Down). The exposed concrete fronts of their balconies, incidentally, are already unsightly with streaks of



8 flats, designed by the LCC director of housing, in the south-west corner of the neighbourhood. Two of the four three-storey blocks are shown. Grouped with them are five six-storey blocks.

Right, plan of section of Lansbury neighbourhood now nearing completion. The numbers indicate the buildings referred to in this article and correspond to the numbers of the photographs.

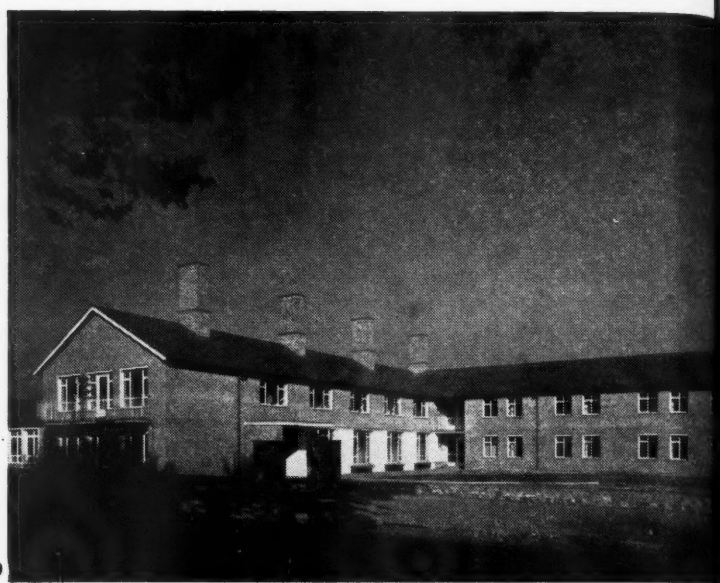


grime. The lesson should by now have been learnt that concrete is not a satisfactory wall surface, especially in the East End of London.

By contrast with the rest the old people's homes, 9 and 11, near the centre of the site (by Booth, Ledeboer and Pinckheard), can at least be commended for showing a more positive architectural character. In scale they are slightly out of harmony with the surrounding housing, but, owing chiefly to their dominating roofs and robustly proportioned chimneys, they have a solidity of geometrical form which is much more satisfying than the flatness displayed elsewhere.

Among the non-domestic buildings at Lansbury, those sufficiently complete to be dealt with in this article are the Congregational church by Handisyde and Stark, the primary school by Yorke, Rosenberg and Mardall and the shopping centre and market by Frederick Gibberd. The church had in many ways the most difficult stylistic problem to solve, because the modern church architect has to create an appropriate atmosphere without employing the period forms whose familiar symbolism enables his public to meet him, as it were, halfway. The architects of the church at Lansbury had, however, one advantage. There seems to be a tendency among the nonconformist churches to lay special stress on social and educational work, which is reflected in the accommodation they require. The Congregational church at Lansbury is, therefore, not so much an isolated monument with all the difficulties of expression that implies, as part of a group of related buildings—offices, social rooms, assembly hall, etc. They are planned round a courtyard of which the church itself forms one side, and the whole group demands non-monumental scale and a matter-of-fact treatment such as the modern architect is accustomed to provide without too much self-consciousness.

Most of the buildings have a pleasant enough, non-committal character, with clean finishes that it is hoped will stand up to the rigours of the East London atmosphere. The meeting-hall has a well-proportioned interior with intelligently planned clerestory lighting. It is only in the design of the church proper that the architects show themselves to be on unsure ground, presumably for the reasons indicated above. The church, 13, has a roof suspended from an exposed concrete frame, a method which is no doubt sound enough technically, but which results in an uncomfortably complicated superstructure, the massive-looking members of which descend on to smooth slender reinforced concrete columns, also exposed externally, that, visually, hardly provide them with a substantial enough base. The discrepancy between the proportions of these columns and the heavy, somewhat insensitively detailed, structure above is increased by the coarse rough texture applied to the gable ends and the fact that the roof members are of exposed



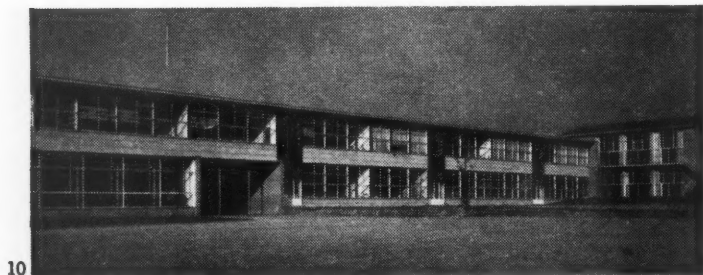
Old people's homes, forming an L-shaped block near the centre of the section of Lansbury now nearing completion. Architects, Booth, Ledeboer and Pinckheard.

hammered concrete, which already looks depressingly grimy.

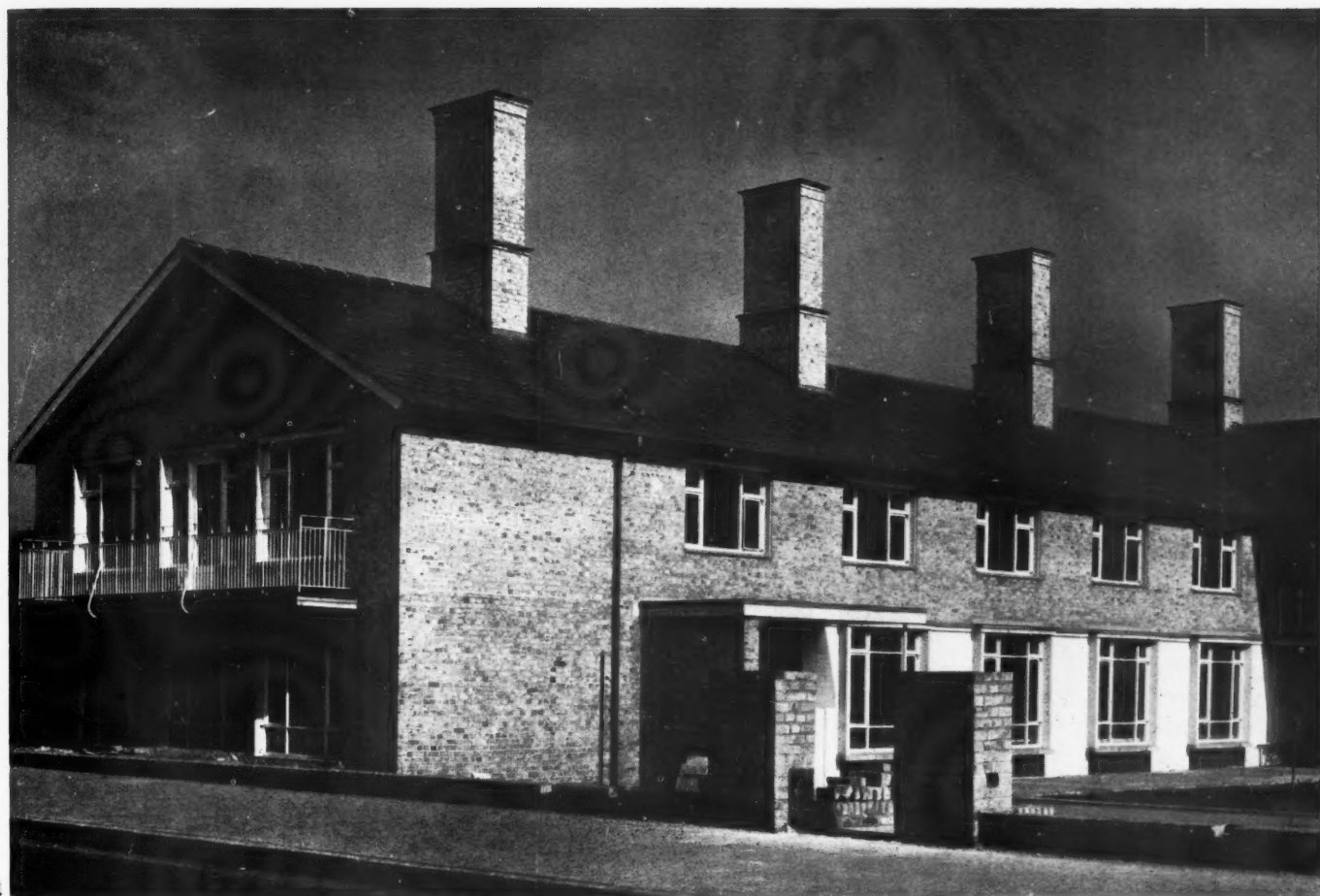
The junction between the church and the social rooms is marked by a tower, 12, in yellow stock brick too meagre in its proportions, in the writer's view, to stand up against the elaborate roof construction nearby. It is crowned by a somewhat naively designed aluminium cupola, the least satisfactory piece of design in the whole building, besides being unrelated to the rest in scale. It is, in fact, the sort of immature detail that only serves to lend strength to an argument that is often put forward; namely that modern architecture becomes completely sterile in ideas as soon as it leaves the sphere of technical ingenuity.

In contrast to a church, a school presents less difficult stylistic problems, since in recent years school architects (among them the firm of architects engaged here) have progressed a long way towards evolving an idiom that is widely acceptable and yet allows them freedom to experiment in the use of materials and structural techniques. Partly owing to the changes taking place in education itself and the opportunities therefore open to new types of accommodation and modes of expression, the architect operating in this section of the moving stream of architectural progress finds himself going with the current, not all the time, as with other types of building, achieving his small successes against the flow of public conservatism and official prejudice.

The primary school at Lansbury, 10 and 14, I would describe as a workmanlike, if not particularly inspiring, example of the now familiar modern school style. The planning seems fairly extravagant according to the most recent standards, but not necessarily the worse architecture for that. The placing of the two assembly halls, junior and infant, one above the other as a separate block, with the classroom wing at right angles, results in a clearly articulated plan, in which the character of each element is easily grasped from the outside. It has also provided an opportunity for a two-storey entrance hall of interesting spatial quality, which is enriched by patterned wall-tiling designed by Peggy Angus. The latter represents a real contribution to the problem of introducing colour and richness into wall surfaces, since the use of patterned tiles has the dual advantage of allowing the en-



Primary School by Yorke, Rosenberg and Mardall: the classroom wing from the playground on the Ricardo Street side. See also 14, page 366.



11

Close-up of old people's homes, by Booth, Ledeboer and Pinckheard. Character is given by the long, low roof-line and solidly proportioned chimneys. The garden courtyard is still unfinished.

Congregational church (below) by Handisyde and Stark. 12, the corner tower, with cupola, the detailing and proportions of which are criticized on the facing page. 13, the church proper, showing gable faced with heavily-textured concrete slabs and roof suspended from exposed concrete frames resting on columns faced with polished terrazzo.



12



13



14

Primary School by Yorke, Rosenberg and Mardall (see also 10). In the background are the two super-imposed assembly halls; on the left are the classrooms separated by store-rooms, which are lit through the dark-coloured grilles. The detailing at the point where the way through intersects the nearest of these is one of the points criticized in the accompanying article.



15

Arcaded shops with flats over them by Frederick Gibberd, forming one side of Lansbury market place and of Market Way, the pedestrian shopping street that leads out of it.

richment to be conceived as an integral part of the wall itself, and of using industrial, as distinct from handicraft, techniques.

The exterior of the school also has interestingly conceived wall surfaces, but suffers in several places from clumsy detailing—not so much in the finishes as in the junctions: where one type of surface meets another or where wall surfaces change direction. Here there is evidence of a failure to visualize the effect of a particular conjunction of planes in all three dimensions. A case in point occurs halfway along the classroom wing on the Ricardo Street side, shown in the two photographs. A way through, flanked by a brick wall,



Market Place and Market Way: the view from Grundy Street.

cuts most awkwardly into the lower part of one of the grilles that light the store-rooms separating each pair of classrooms. This spare, precise, structurally frank type of architecture requires that every such problem of geometrical relationships be thoroughly resolved.

Frederick Gibberd's market place, as a planning conception, is a great advance on anything to be found in housing estates or newly planned residential areas elsewhere. It is a true pedestrian precinct, including shops, market stalls and a covered market. It is admirably adjusted in scale to the surrounding streets and buildings, but, considered more strictly as architecture, several details of the design are a sad disappointment coming from an architect with so much distinguished work elsewhere to his credit. The spindly chimneys that crown the ridge of the roof shown in 15 are not a success, nor is the eaves treatment which brings the steeply pitched roof straight down on to the wall with the minimum of projection; nor are the flat bay-windows, planted in the form of a kind of external cage against the brick wall, with no expression given to the structural form of the openings they cover. The tile-faced columns that support this wall do so uneasily and seem to be spaced with little relation to the spacing of the windows above. In fact, the whole effect is that of an arbitrary assembly of elements rather than a coherent piece of design, giving a casual effect completely out

of character with the traditions of orthodox brick and tile architecture, which demands an intelligible, well-organized relationship of parts.

The best qualities of the market lie in the relation of space to buildings, and in the sequence of views opened up as one approaches from Grundy Street, 16, and sees first into the enclosed square itself and then into its extension, Market Way. Less well contrived is the approach from Ricardo Street and Cordelia Street, from which direction the shopping centre appears to turn its back on the neighbourhood it serves and interposes a dull expanse of back entrances and car parks between Kerbey Street and the rather unwelcoming gap leading into Market Way.

Incidentally, why is it necessary that an urban scheme like Lansbury should adopt the arty-crafty street terminology that garden suburbs have lately made their own? Let the latter enjoy their *way* and *close*, but let the new parts of old London be content with their traditional *street*, *square*, *lane*, *yard* and *alley*. But to conclude with a word of commendation, these streets, yards and alleys are furnished with concrete lamp-posts of much better design than the average. The difference it makes to the whole scene when lamp-posts are shapely and unaggressive is shown by the view of the market square below, 17.

Some of the foregoing comments on the Lansbury architecture are severe, but they must be taken in their proper relation to the high expectations we have of the LCC's rebuilding projects in the East End and in relation to the fact that this particular project was put forward in Festival year to represent Britain's post-war reconstruction efforts. The kind of criticism it really requires, therefore, is not a commentary on the buildings but an assessment of its value as a complete neighbourhood. This must come later. The total effect may then prove much less ordinary than that of the separate buildings so far completed. Whether it does so or not, Lansbury can already claim a number of solid achievements that no architectural disappointments can take away from it: the fact of so large an area being rebuilt as one unit; the thorough integration of housing with educational and public buildings; the ability shown by a large number of architects—mostly in private practice—to approach a problem from a common viewpoint and to employ a common—even if it is not a very distinguished—idiom, accepting while they do so the general control of the local authority's planning officers.

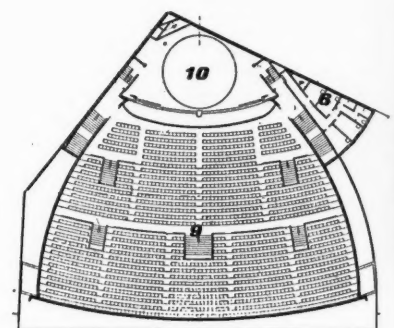
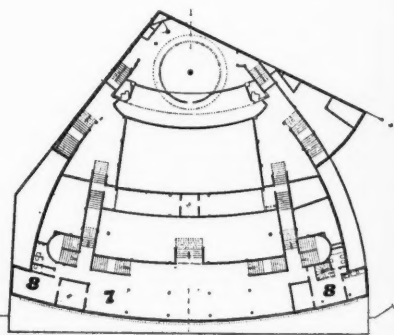
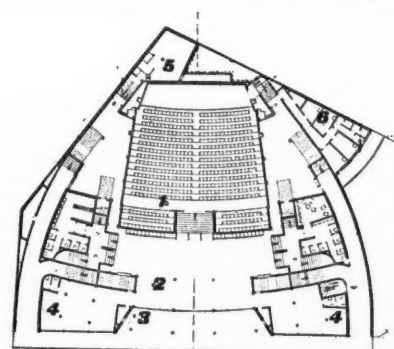


Looking across the market place, showing the well-designed concrete lamp-posts used throughout the Lansbury neighbourhood.

THREE BUILDINGS BEING

1 theatre for the Sociedade de Cultura Artística

This theatre, commissioned by the Sociedade de Cultura Artística of Sao Paulo, consists of a main auditorium seating 1,560 people and designed for concerts and plays, a smaller auditorium seating 458 for chamber music and conferences, the Society's offices, two small shops and the necessary cloakrooms. The two stages lie one above the other; the smaller one partly below ground level and the larger one above it. The main theatre is wider than its depth and, at the request of the Society, all seats are of one kind so that every member may enjoy the same degree of comfort. These seats have been designed by the architects to slide back, thus allowing late arrivals to pass with the least disturbance. The five stairways leading directly into the auditorium are for the incoming audience and the two other staircases near the stage, opening directly on to the street, are for the outgoing one. The width of staircases and corridors is in the proportion of one yard for every 100 persons. Two lateral staircases behind the stage connecting the lower theatre to the upper one also lead to the actors' dressing rooms on the third floor of the adjoining building. There is a double system of scene changing in the main theatre, either by raising scenery to the flies or by a revolving stage. The latter is of wood, with various traps, and is 32 feet wide and power rotated. Each auditorium has two independent air conditioning plants for summer and winter.



key

- 1, lower auditorium. 2, vestibule and foyer. 3, street lobby and ticket offices.
- 4, shops. 5, air conditioning plant.
- 6, dressing rooms. 7, foyer to large auditorium and exhibition space. 8, administration. 9, upper auditorium.
- 10, revolving stage.

scale 1/160

theatre for the Sociedade de Cultura Artistica



bank and office building



flats in the Avenue Higienopolis



ERINO LEVI IN SAO PAULO BRAZIL



The decorative panel that runs across the upper part of the theatre's entrance façade is of coloured glass mosaic made in Sao Paulo; it was designed by the painter E. di Cavalcanti.



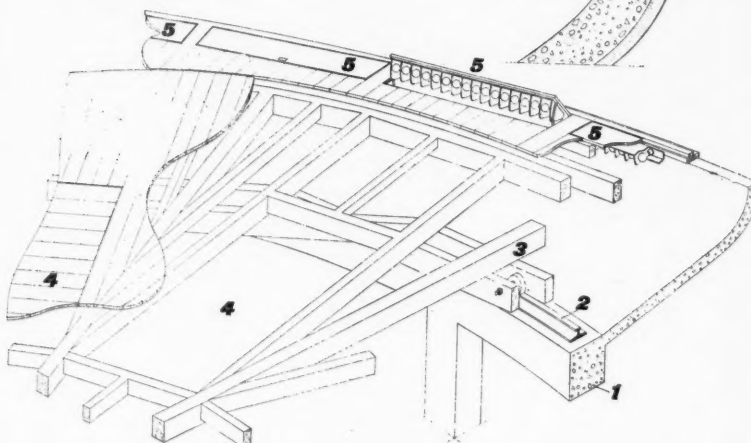
5 is the wooden structure of the revolving stage photographed during construction. 6, a general view of the auditorium.



6

key to stage details

1, reinforced concrete structure. 2, rail. 3, wooden structure. 4, trap. 5, footlights. 6, removable floor boarding.



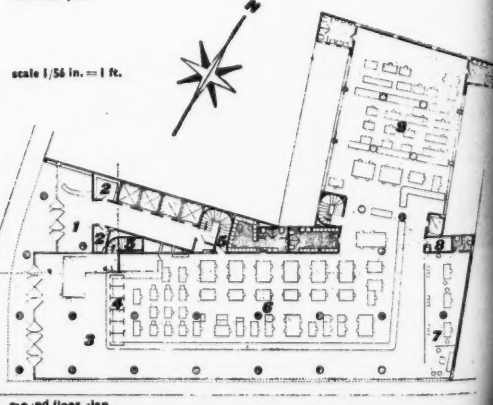
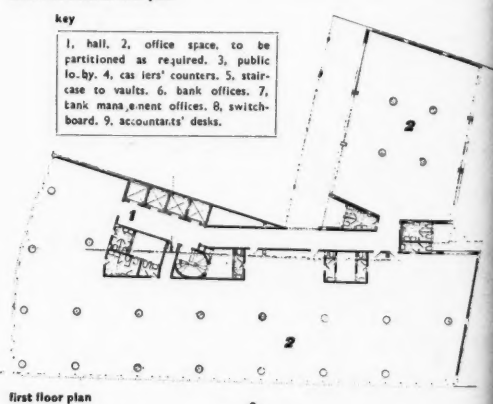
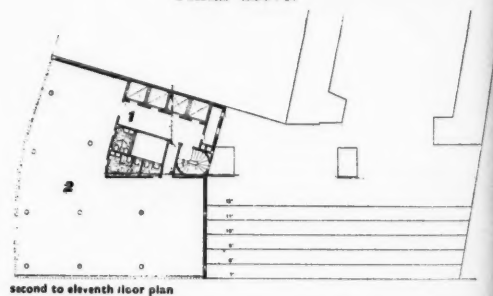
theatre for the Sociedade de Cultura Artistica

2 bank and office building

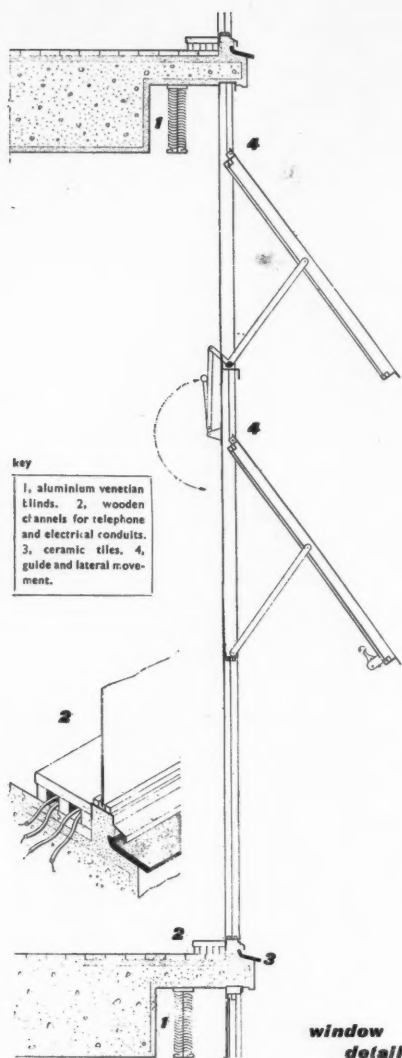
Situated in the commercial centre of the town this building was planned to the maximum dimensions permitted by the local byelaws. The stepped back upper storeys for example are the result of an official ruling. As it was intended to sell the building in the form of unfurnished offices the upper floors were planned without partitions in such a way as to permit their division into office units of varying sizes, each having its own washroom and w.c. The façades which face the two roads receive little sunlight and are therefore entirely glazed. The positions by the windows are the best for working and therefore a system of electric lighting, bells and telephones has already been installed which runs in two concealed conduits in the wooden skirting. The two floors facing south-east, which are partially below ground level, will be used for shops. The main ground floor, facing the Rua Boa Vista, was designed for occupation by the Paulista Banque de Comercio and also includes a general entrance to the offices. The main reception room of the bank is twenty feet in height and is subdivided into two further floors, the lower occupied by the cashiers, and the upper by the management of the bank.

The structural frame of the building is of reinforced concrete with cross-ribs of wood; it rests on precast reinforced concrete pile foundations. Walls are of brick faced with slabs of reinforced concrete, with thermal insulation similar to that described on page 373.

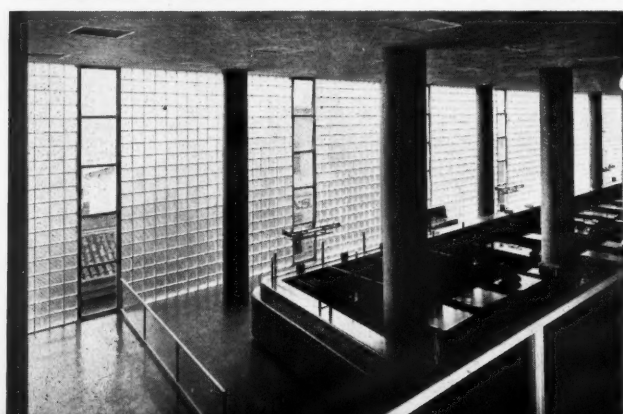
On the opposite page, the main façade of the bank and office building from the Rua Boa Vista. The bank occupies the ground and first floors, with offices for rental above.





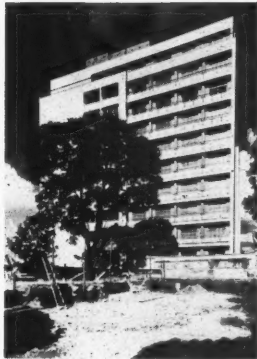
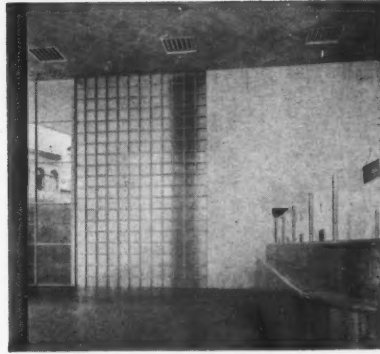


8, a view from one of the windows detailed in the section above. 9, south-west façade of the bank and offices seen from the corner of the Ladeira Porto Geral. 10, the public lobby of the bank looking along the glass brick wall. 11, seen looking down on lobby from the mezzanine.



bank and office building

12 and 13 show the public lobby of the bank. The floor is of a green glass mosaic, the columns the same but light brown. The ceiling has acoustic tiles of a beige colour.



14

North-west elevation.

3 flats in the Avenue Higienópolis

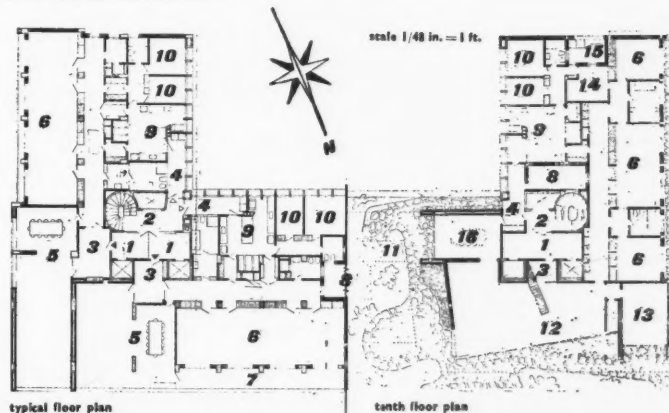
This block of luxury flats is situated in one of the most beautiful residential districts of Sao Paulo. It is ten storeys high with a half basement providing garage space. The ground floor is used as a garden and playground while from the first to the ninth floor, each storey contains four flats of about 400 square yards floor space. The tenth floor consists of two flats, each of about 450 square yards and the garden terraces. Lift machinery, air-conditioning plant and water tanks are housed in structures above the tenth floor. The utmost flexibility in adaptation of the flats by the tenants is provided for by leaving unpartitioned the bedroom, living room and dining room areas until tenants have decided on their own requirements. The partitions can be moved at any time.

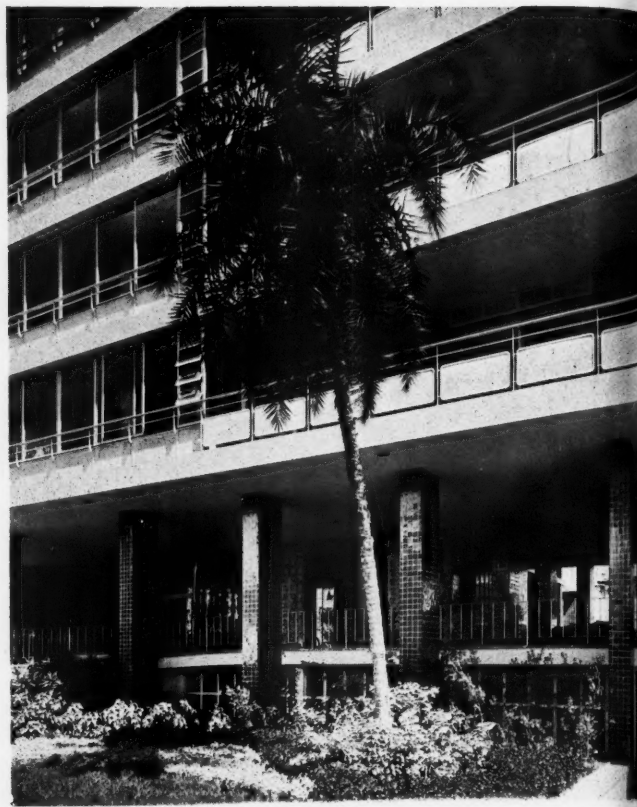
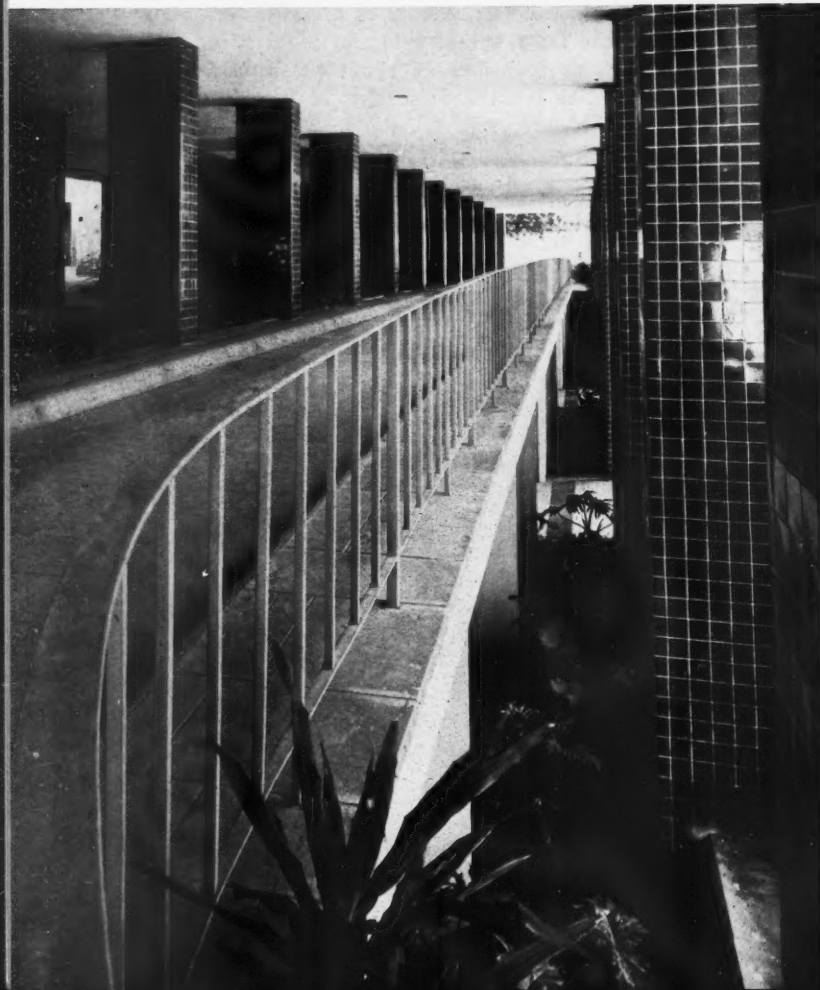
The structure is of reinforced concrete on pile foundations and panel infillings are insulated thermally by prefabricated cell-concrete sheets, four inches thick, and waterproofed by six asphalted layers interlaid with asphalt felting. For sound insulation between the floors a layer of asbestos and amiantus* has been applied to the floor slabs direct. The façades are faced with sandstone mosaics in blue, maroon and warm-yellow colours.

*AMIANUS: A fibrous variety of the mineral brucite, a magnesium hydroxide; in its pure state is crystalline and colourless; occurs in serpentine.

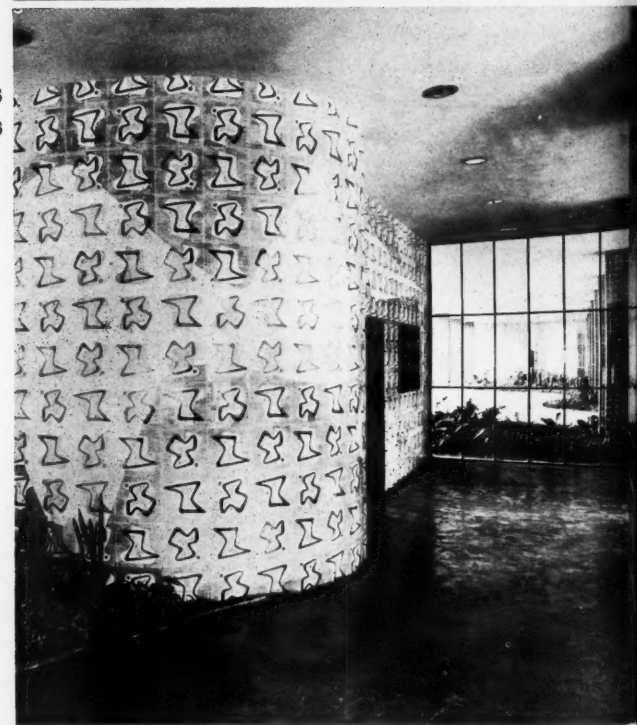
key

1, main halls. 2, service halls. 3, main entrances. 4, service entrances. 5, living and dining rooms. 6, bedrooms. 7, main terraces. 8, area. 9, kitchen. 10, servants' quarters. 11, roof garden. 12, living rooms. 13, library. 14, dressing room. 15, service balcony. 16, dining room.





15
16



18

19

15 and 16, the carriage drive which runs below the building at upper ground level. 17, the gardens at street level. 18, the main entrance hall at upper ground level with tiles in white, blue and yellow designed as was the garden in 19, which conceals the ventilator of the basement garage below, by Roberto Burle Marx.





20



21



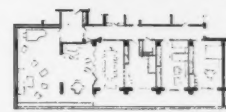
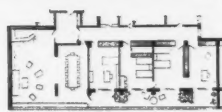
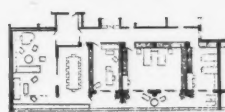
22



23



typical flat plan



key

- 1, entrance. 2, staircase.
- 3, living-dining-room. 4, bench. 5, covered balcony.
- 6, bedrooms. 7, corridor.
- 8, kitchen. 9, bat room.

20, the front elevation of the flats from the street. 21, tenth floor living room and garden terrace described on page 373. 22 and 23 are details of the same garden terrace. The plans, above, show three different ways in which the flat may be partitioned and furnished.

wirescape Few people seem to realise that the admirable, if vague aim embodied in the slogan 'One World' has all but been achieved in one respect. However far the most intrepid traveller may reach, it will soon not be far enough to escape the overhead electric wire, bringing with it the inestimable boon of cheap power and the utter destruction of variety and remoteness in the landscape. What was once an urban catastrophe is now a universal one. While in the centres of towns it is in some cases diminishing through the decease of the tramways system or the simple solution of putting

the wires underground, in the larger world outside the towns the overhead net is rapidly creating a uniform landscape—the wirescape in the top photograph is one of the few that might be disappearing at any moment. The once wild scene in the lower photograph (the spot where the power lines start that have now smashed open the retreat of Frank Lloyd Wright at Taliesin West forcing him to search for a new site) illustrates what is happening to the whole acreage of the Earth's sphere and not merely the habitable parts, in Europe, the Americas, Australasia, the Near and Far East.







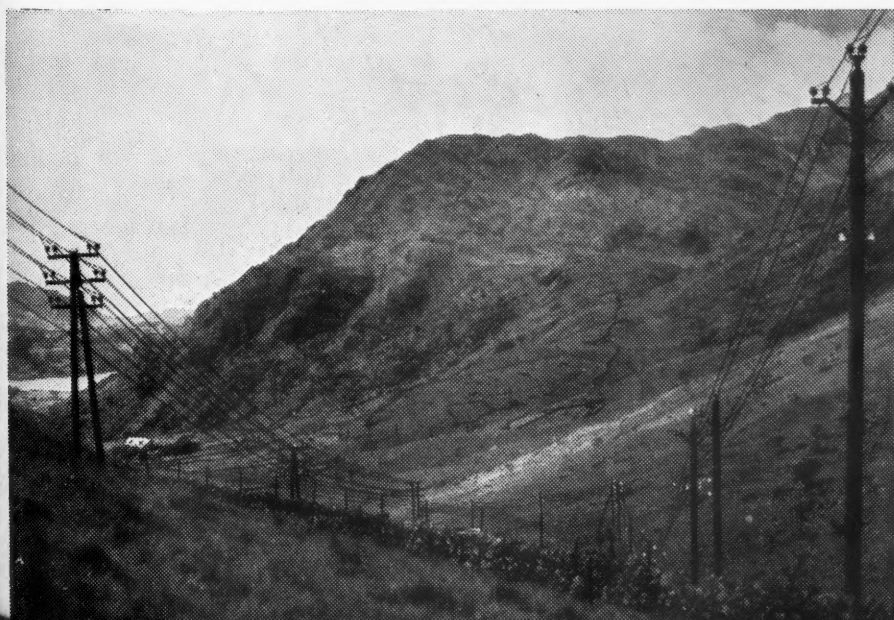
WIRESCAPE

Though the ideal of visual unity is no doubt as old as the human eye, it was not till the Grand Manner of the seventeenth century made it possible, if only on paper, to visualize a world of avenues, axes, round points, which really was *one* that landscape designers began darkly to perceive why visual unity (good) must always be haunted by the goblin of visual uniformity (very, very bad). Achieving the one without the other furnished the eighteenth century with its greatest æsthetic headache, but was solved with a brilliance we are now only beginning to appreciate by the principles enshrined in Picturesque (not Landscape) Theory.

Alas, what the eighteenth century achieved the nineteenth ignored and the twentieth has undone. Not deliberately perhaps, but none the less successfully. And with extraordinary economy of means, by the use of just one article—wire. Wire, lots of wire, lining streets, crossing fields, acting as totems in villages and skeleton umbrellas on towns, by reducing the endless variety of the human and natural scene to the common denominator—wirescape—has made a dreadful uniformity out of the world it seeks to unite.

Wirescape was born with electricity, which is produced in one place and used in another. But electricity, unlike its companions water and gas, has been found cheaper and easier to transport well above ground. The number of wires has risen with the popularity of electricity. In a few places, generally in the centres of towns, the tangle has become so great that it has been recognized as a menace and the wires have been driven underground. But the parts cleaned up represent a minute proportion of the total area fouled. Most towns are so festooned with wire that to be

without it is popularly regarded as unnatural. Many citizens would feel as lost without telegraph poles as without the noise of traffic. This it is possible to understand if not to condone, but the public's failure to react against wirescape in the countryside is frightening, arguing a collective loss of visual sensitivity. The Cotswolds, the Downs and the Highlands (except the far north) all tote



enough wire to make them for visual purposes undistinguishable. It is a disaster that in a country so heavily populated and industrialized that every square foot of untouched territory matters, nobody seems to care. Photographers who view the scene heave a sigh for the abundance of wirescape, but click the shutter just the same; aeroplanes encounter it (the aeroplane is always blamed); and the disinterested parties remain disinterested.¹ Now the British Railways Executive declares its intention of continuing the overhead method of electrification wherever practicable—a form of wire blight which has reached catastrophic proportions abroad.²

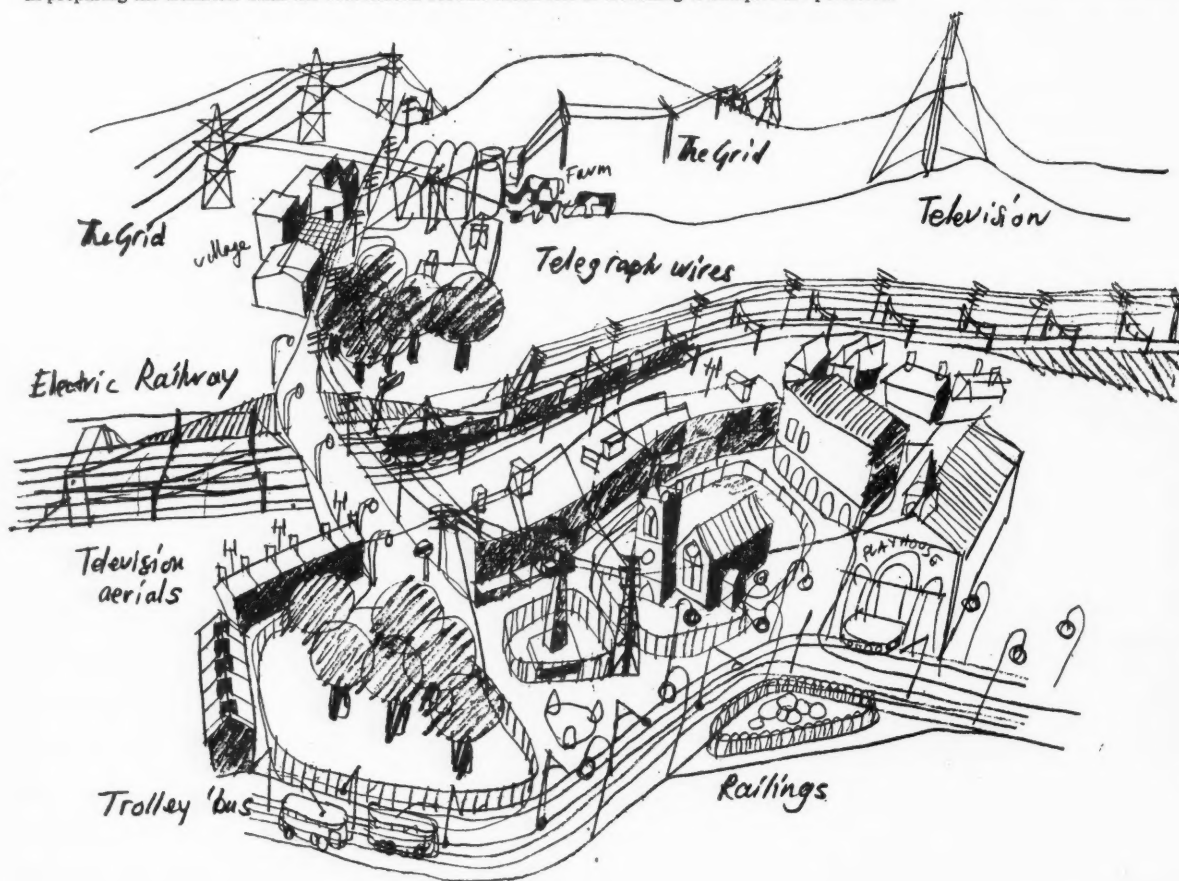
But England is almost clean compared to vast acres of Europe and America. As the accompanying illustrations show, some action will clearly have to be taken. If it is not, we might just as well put paid to the remnants of visual beauty in the environment left over from the depredations of the nineteenth and twentieth centuries; architects and town planners can stop worrying about the looks of new towns and housing estates, town councillors about city improvement schemes; for as matters rest at the moment the fate of all their schemes is to be festooned with wire and yet more wire.³

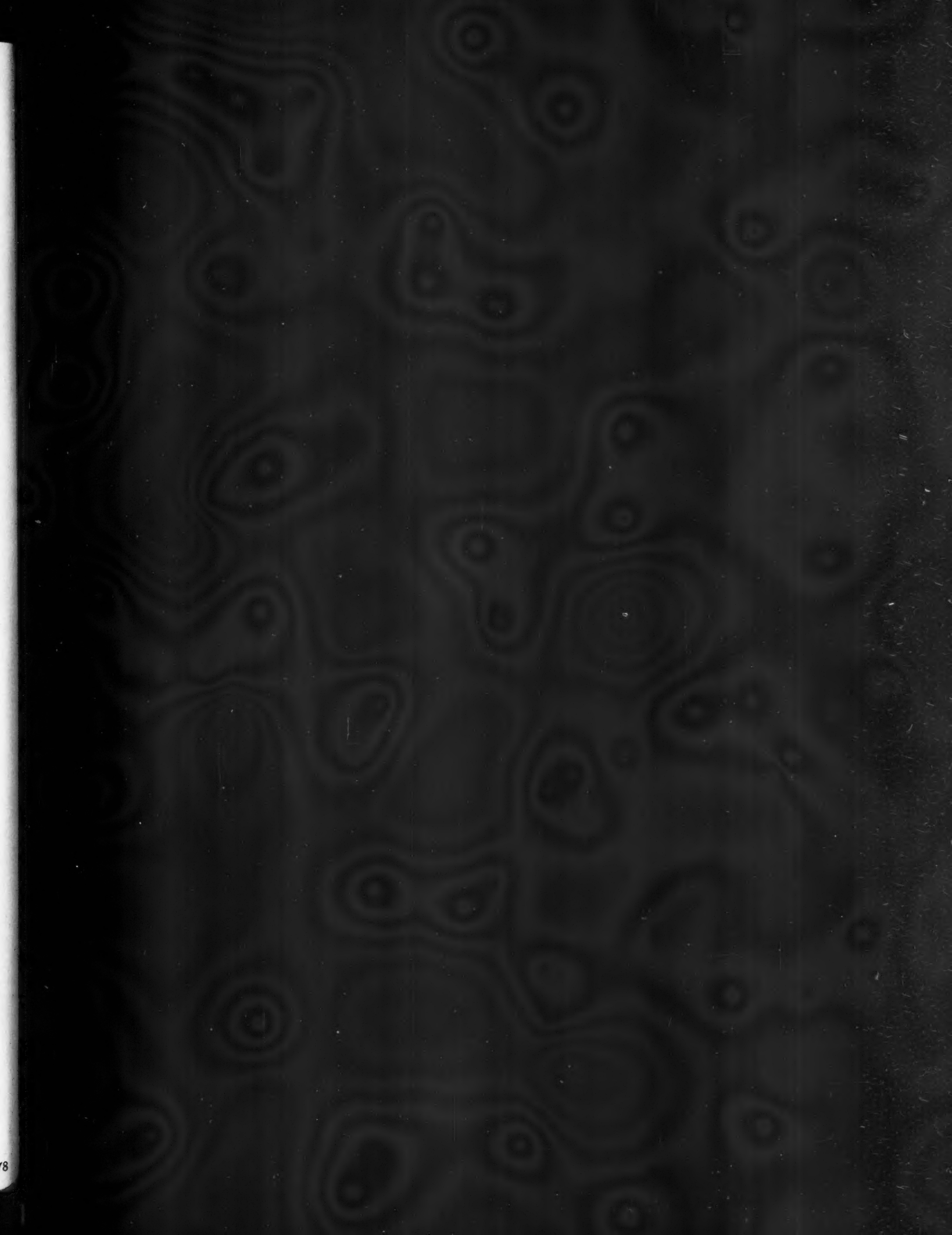
The solution? There is no easy one, but this much can be said. It lies in public opinion rather than engineering cans and can'ts. Today's science can put wire below ground if it wants to—or rather if we want to—Do we?

¹ The telephonic spiderweb got going in the year 1879 (to be interred in the central London area 1901-2), followed by the first public electricity supply at Godalming, Surrey, 1881.

² Gained a foothold on Tyneside in 1904, followed by the first passenger line, Lancaster to Heysham, 1908.

³ The higher the voltage the more is the proportional cost of putting cable underground. A 132,000 volt line is said to be ten times as expensive to put underground as to string on pylons. An 11,000 volt line is only three times as expensive. These figures, however, are got out by those who don't want to put the wire underground—in fact roughly half the cost of putting cable underground is accounted for in preparing the trenches. Thus the cost should become much less as trenching techniques are perfected.



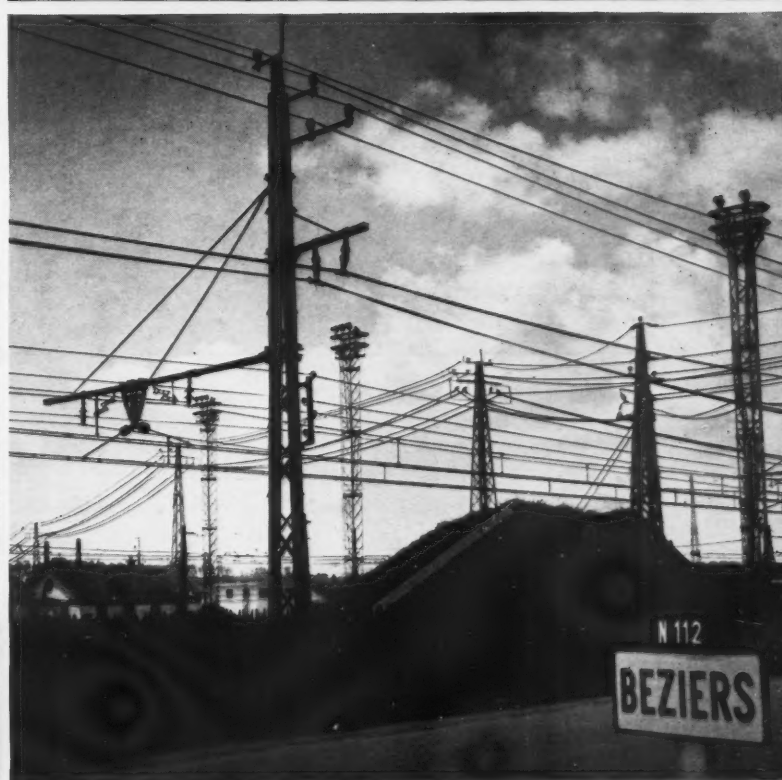
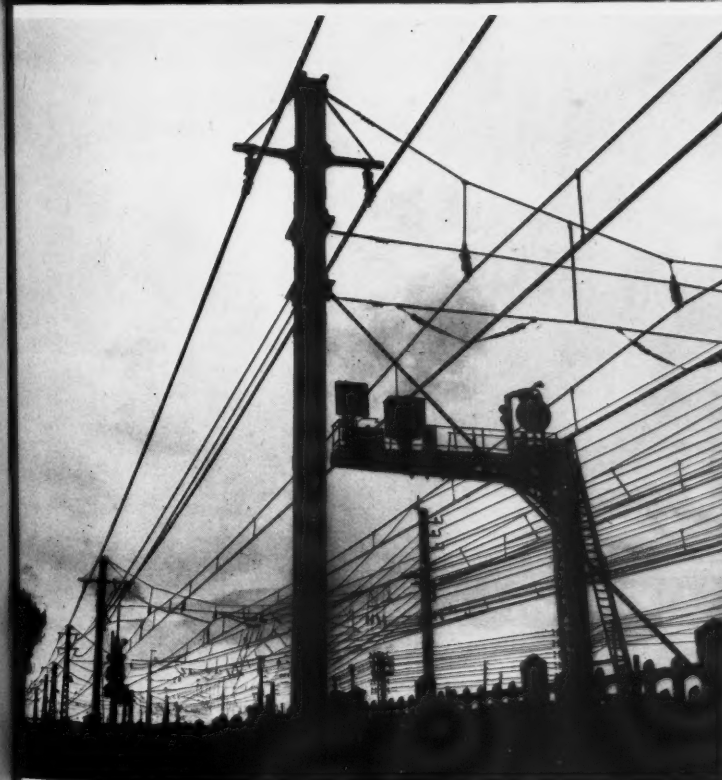




W



LANDSCAPE



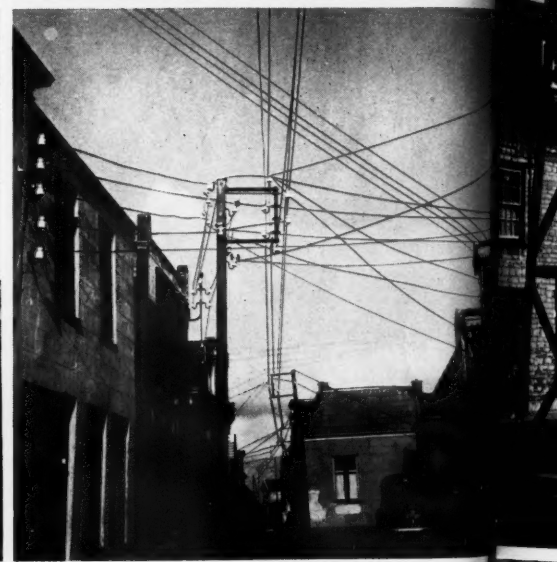
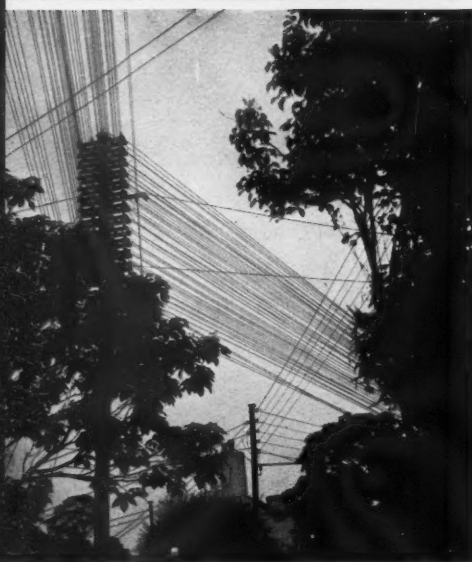
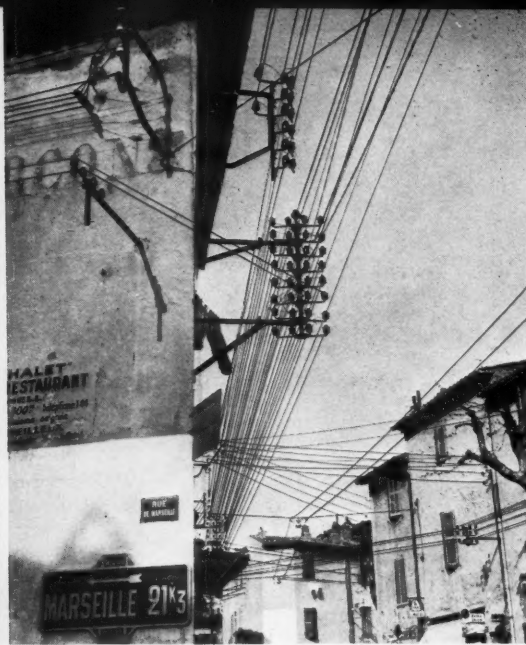
W I R E

4 5
6 7

The Wellesian junglescapes from Holland (Leyden) and France, 4-7 above, all proceed from the same source—overhead electrification of railways. England's fortune in escaping the blight through the live rail seems too good to be true—it is. Only recently the British Railways Executive announced their intention to proceed with overhead electrification as soon as practicable. The examples illustrated here

are taken from all over the world.* In no single case, however, are they taken from industrial areas or even metropolitan outskirts. They are all to be found in county towns like Beziers in the South of France, University centres like Leyden, Holland, or villages like Woodstock in Oxfordshire.

* It is perhaps necessary to state that no wires have been added to any of the photographs.



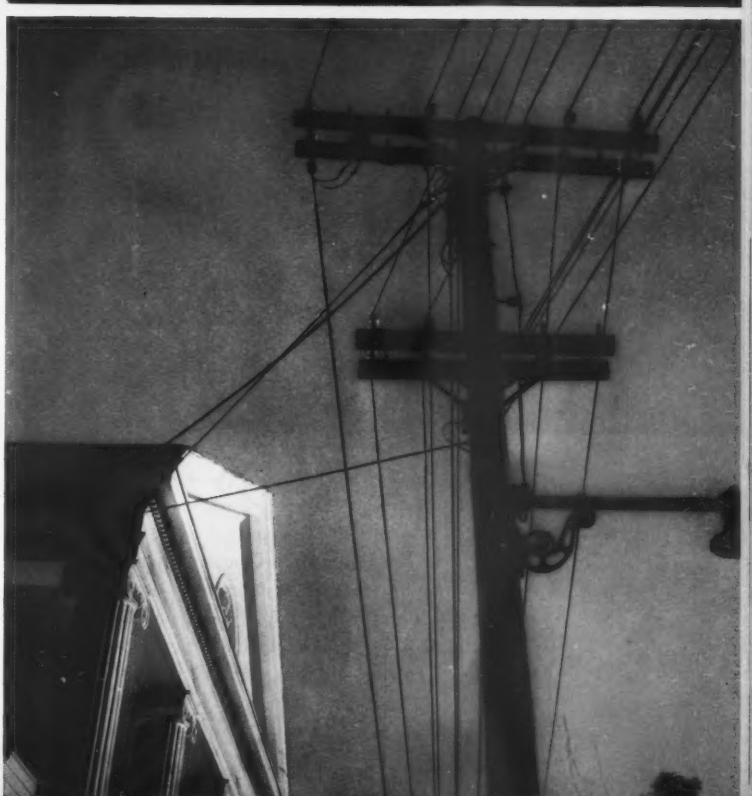
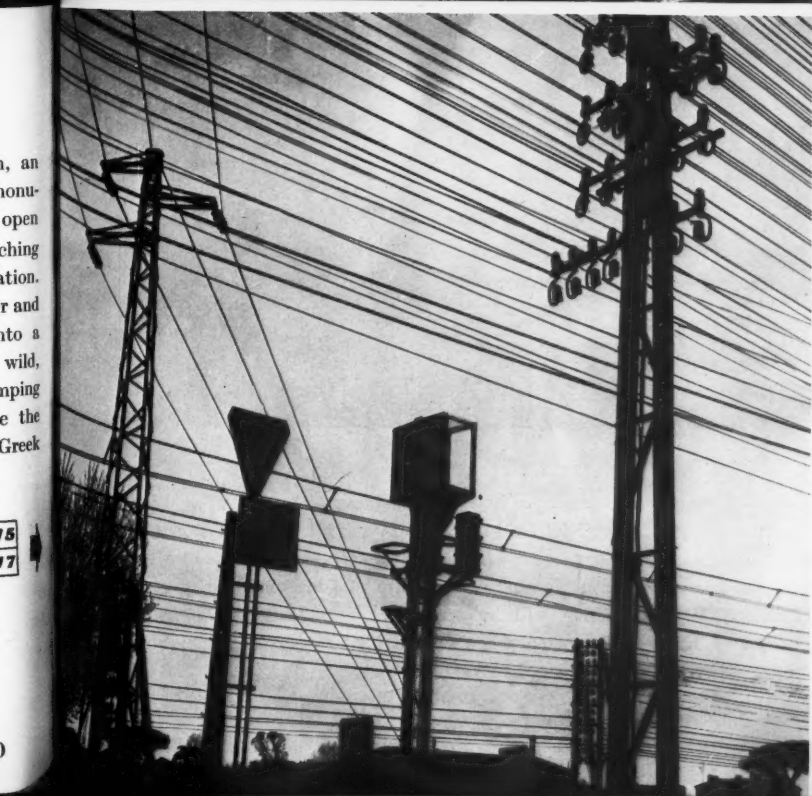
WIRE

8	9	10
11	12	13

No building can compete with the sprawl of wires. The Rio de Janeiro façade, 8, has been emptied of character by it; the delightful street in Menton, 9, merely provides support for wire; Woodstock, Oxon, 10, has a ceiling composed of it. Even nature gives up the struggle; the luxuriant foliage at Willand, Devon, 11, provides no concealment, just a frame. The beautifully solitary Aigues Mortes in the mosquito-infested Camargue, 12, now has a modern perimeter defence—wire. The façade, as this Dutch example, 13, shows, is no longer the unifying factor, it is now the telegraph pole and wire. On the opposite page—

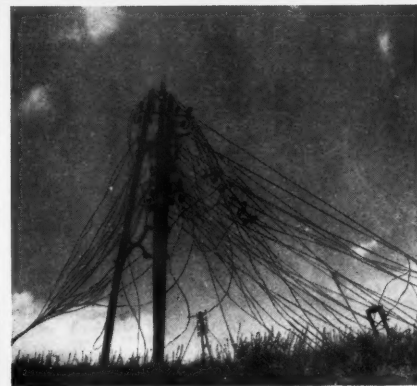
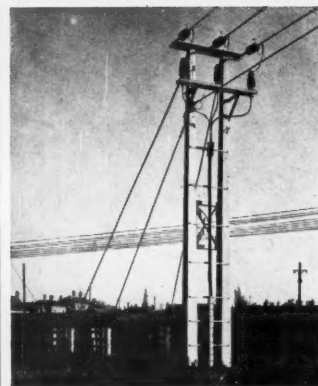
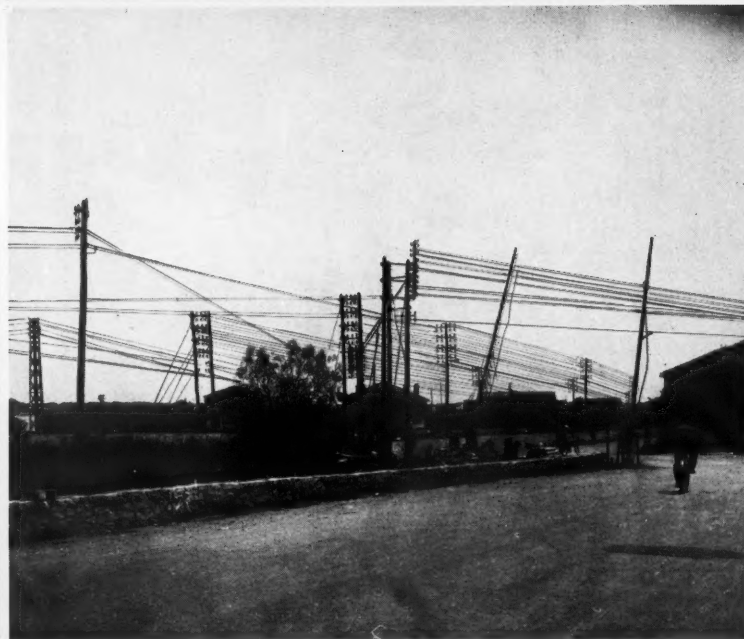
wire as the new totem. 14, Woodstock, Oxon, an otherwise charming Georgian village, has a monumental structure implanted on a convenient open space; this serves to support a skein of wires stretching everywhere—the result, complete depersonalization. In 15, the pole and wire are added to a gasolier and memorial, turning Chudleigh Market Place into a dumping ground. 16, the same thing gone wild, turning the whole countryside into a dumping ground. 17, New London, Connecticut, where the same disease works its curious way with Greek Revival villadom.

14	15
16	17



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LANDSCAPE



W I R E

18	19
20	21
22	23
24	25

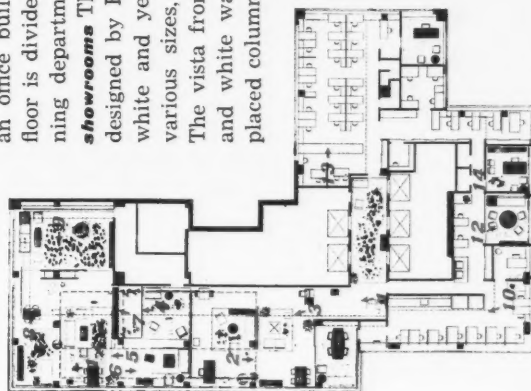
Every trace of rurality is removed by wire—even one wire is enough—but in 18, with its perspective reaching as far as the eye can see and in the feverish complexity of 19, hundreds of square miles of landscape are ruined. 20 to 23 (South of France) are further evidence of its wrecking propensities, and 24, in England, again shows, as well as the international ramifications of

wirescape, how one post even is enough to do the evil job. 25, the old story of wire after a storm, the telephones are cut off, the gangs are out, and after a considerable expenditure of time and money everything will be straight again. But this is usually forgotten when costs of over- versus under-ground wire are discussed.

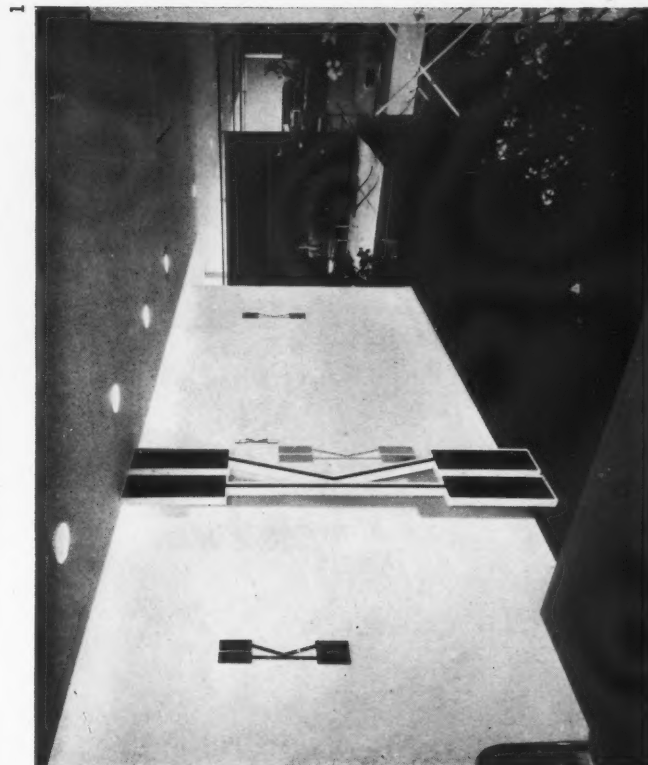
FURNITURE SHOWROOMS IN NEW YORK

FLORENCE KNOLL: ARCHITECT

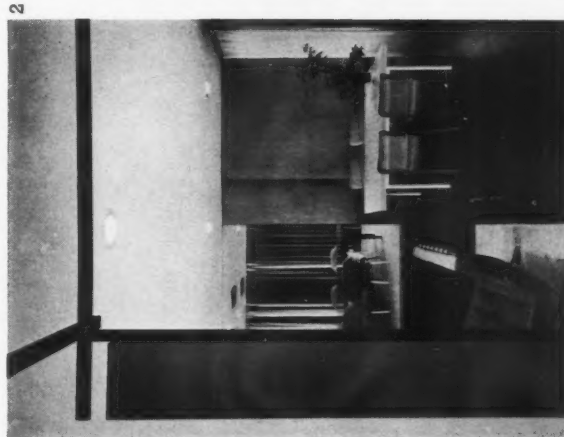
The new showrooms of Knoll Associates, furniture and textile manufacturers, occupy the fifteenth floor of an office building recently erected in New York. The floor is divided into four main parts: showrooms, planning department, executive offices and business office. **showrooms** The entrance to the showrooms which is designed by Herbert Matter has large red, blue, black, white and yellow K's, symbol of Knoll Associates, of various sizes, directing attention to the display area. The vista from the entrance is closed by a vivid black and white wall of textiles at the far end. Irregularly placed columns and broken ceilings are partly disguised



floor plan showing viewpoints of numbered photos pages 382-387.



by a metal cage which extends through the main showroom area. It is composed of open-sided hollow metal tubing painted black and supports movable partitions and ceiling panels painted in brilliant blues, reds and yellows. This device, which has the effect of raising the real ceiling, serves to give character to the area while providing a series of flexible show spaces. There were eleven of these at the time the accompanying photographs were taken. The focal point of the showroom is a shallow reflecting pool with tropical plants and a bench of blue Belge marble; this separates the furniture from the display of fabrics. Floor-to-ceiling fibre glass



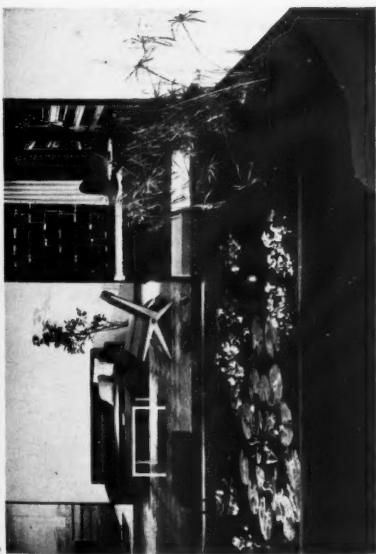
dining room furniture in 2 consists of a table in ash designed by Mrs. Knoll and Thonet bent ash and cane chairs designed by Joseph Frank.

1, the showroom entrance designed by Herbert Matter. The K's are in red, blue, black and yellow on a white wall over a black asphalt tile floor. The

Before reaching the different displays of furniture the visitor passes this early group designed by Mies van der Rohe for the Barcelona Exhibition 22 years ago. Beyond is the black tubular metal frame supporting movable panels which are used to define the different display areas.



3



4

FURNITURE SHOWROOMS IN NEW YORK

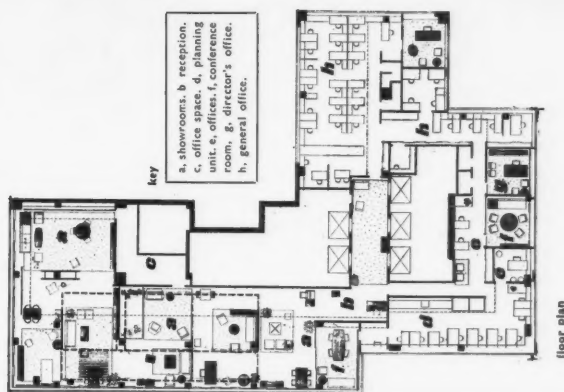
sheets hung from curtain rails at the window diffuse direct sunlight and concentrate attention on the displays. To give textural interest white fish net is hung inside the fibre glass sheets. To hide doors to storerooms and washrooms handles and locks have been replaced by push plates painted as a vertical stripe on the doors which appear simply as decorative features.

planning unit The tables used in the planning unit are divided by Douglas Fir plywood panels painted white and set in steel channels, giving each draughtsman in effect a small studio of his own. Sliding bamboo blinds and doors covered with Pandanus grass matting hide filing cabinets and storage cupboards.



5

The reflecting pool, 4, with its polished blue Beige marble bench, seen again in 7, separates the furniture from the fabric displays. In 5 the ceiling and wall panels are used to differentiate the several displays. A split bamboo blind in the centre of 6 is used to create an illusion of greater distance. The photomural panel seen in 7 and 8 screens off part of the fabric display: it was designed by Herbert Matter.



floor plan

key

a, showrooms, b reception, c, office space, d, planning unit, e, offices, f, conference room, g, director's office, h, general office.

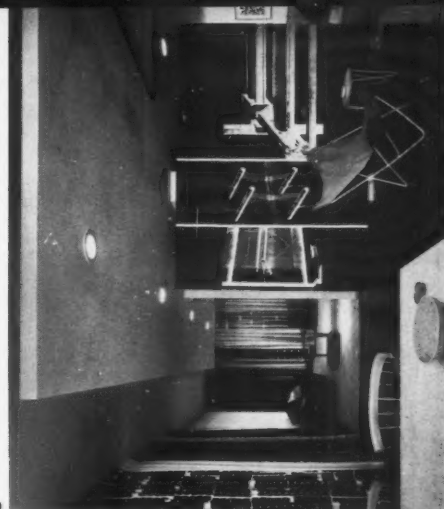
6

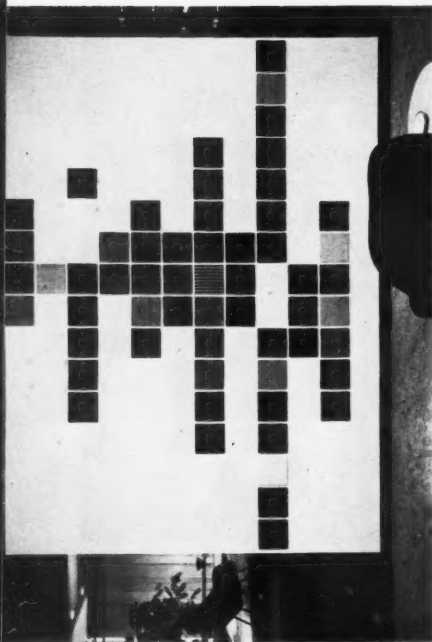


7



8





9

executive offices The outer wall of the conference room is composed of wood panels sliding on metal racks, with an inner wall of paint-spattered glass. The director's office is similarly partitioned, but with the inner wall of fabric covered panels. Since these rooms are not large the furniture is kept small in scale to give an air of greater spaciousness. The director's desk has a teak top with steel legs, and other furniture and furnishings are tan and black.

general office The use of space in the general office aims at efficiency without sacrificing amenities. Low partitions covered with Pandanus grass matting give a degree of privacy to secretaries and office staff and serve to deaden what sound is not muffled by the acoustic ceiling. Fluorescent lighting is built in. Desk tops are of figured grey impregnated plastic boards.

9 is the reverse of the screen shown in 7 and 8. The square patches are fabric samples. In 10 the furnishings become almost details on a three-dimensional Mondrian painting made up of the black tubular grid and the flat-coated panels. 11 is the conference room mainly in tan and black. The drafting tables in the planning unit, 12, are subdivided

12



10

11



13

by plywood panels painted white. In the general office, 13, desk tops are of impregnated plastic sheet in pastel shades.





The director's office is furnished like the conference room. The desk top is a teak slab, the wall behind it is black; otherwise all colour is in tones of gold and

pale brown. Side chairs with metal legs and black covers were designed by Eero Saarinen. The New York skyline is seen through split bamboo blinds.

FURNITURE SHOWROOMS IN NEW YORK



The Scarborough Museum, seen in the contemporary engraving below, was built to a circular plan on the advice of William Smith, 'father of English geology,' because it offered the simplest method of demonstrating rock stratification. The photo above shows part of the museum today; at the top is the key to the coloured strata diagram which runs round the gallery above it.

WILLIAM SMITH AND THE SCARBOROUGH MUSEUM



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The Scarborough Museum was built by the Scarborough Philosophical Society in 1828-9, at a time when similar institutions were springing up all over England. What gives it its special interest is its circular plan, suggested by William Smith, 'the father of English Geology,' whose great discovery of the stratification of the rocks it was designed to exhibit. Its passing into the control of the local authority presents an opportunity which should be seized for restoring it as a monument to Smith and the Philosophical Movement.

WILLIAM SMITH AND THE

SCARBOROUGH MUSEUM

In 1827, the year in which Mr. Pickwick set out on his memorable travels 'to the advancement of knowledge, and the diffusion of learning,' a group of gentlemen met at Scarborough and formed a Philosophical Society. Similar bodies had already sprung up since 1820, when the Scarborough project was first mooted, in York, Hull, Leeds and Whitby, and their members were ransacking the Yorkshire coast for specimens of natural history. The gentlemen of York were raising a subscription of £7,000 to erect an elegant museum in the Grecian style after a design by William Wilkins, RA, adjoining the Gothic ruins of St. Mary's Abbey. But the efforts of the gentlemen at Scarborough, spurred to action by these examples, are of exceptional interest, for their first objective was a building that was to embody the aims of their movement in its very structure and design.

They wanted a building 'of such magnitude and character, as might comprise the whole of their collection in one room' so that its keeper's attention would be 'undivided.' It should be 'respectable' enough to appeal to collectors as a permanent home for their treasures, and sufficiently elegant to attract the visitors whose entrance fees were expected to cover the expense of the keeper. Its site was to comprise 'the greatest advantages of publicity and prospect,' and, finally, its plan should enable them 'to adopt such a system of accommodation and arrangement, as would be perfect as far as it went.'

The foundation stone of the Scarborough

Museum was laid in April 1828, and it was opened to the public in August of the following year. It is a rotunda, 'of the Roman Doric order,' 37 feet 6 inches in external diameter, and 50 feet high. From the basement, with a keeper's room and laboratory, a spiral staircase emerges in the centre of the main room, which is 35 feet high and lighted from a shallow dome; a narrow gallery, reached by another spiral stairs, projects at the foot of the dome.

The cost of the museum at the time of the opening was £1,836, of which over £1,800 was raised by subscription and a further £500 by loans from the 'principal proprietors.' This money was spent as follows:—

	£	s.	d.
The Building	1,271	17	9
Purchase and Clearance of			
Ground	138	5	11
Furnishing, Cases, Tables,			
Chairs	264	17	9
Purchase of Specimens,			
Books, etc.	161	6	6
Total	1,836	7	11

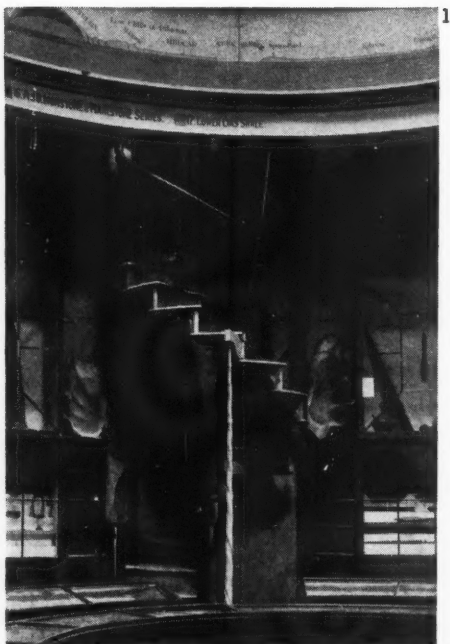
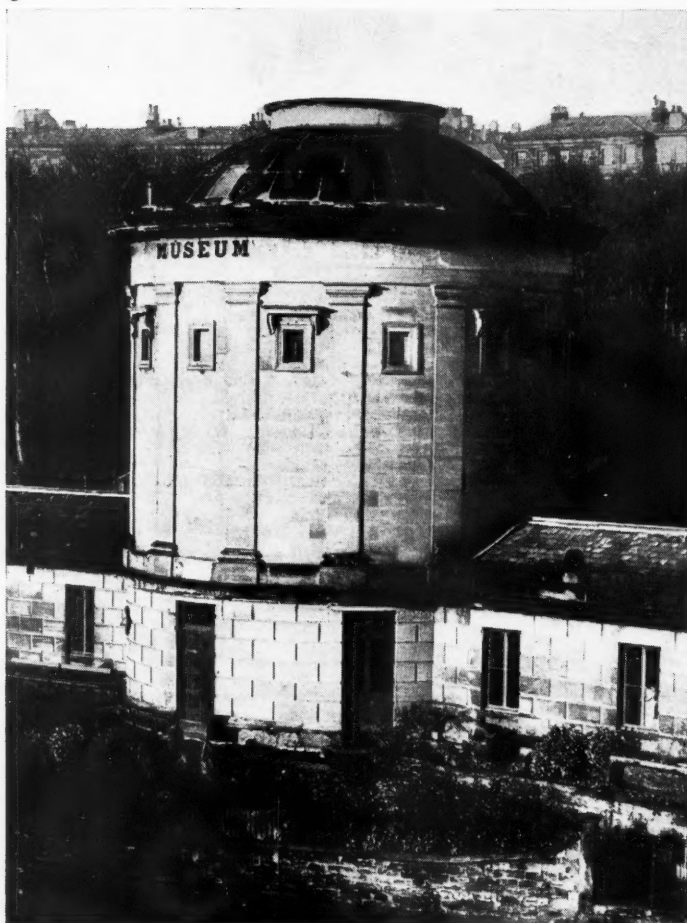
Of the building cost £782 went to the Mason and Bricklayer, £312 to the Carpenter, £92 to the Plasterer, £37 to the Glazier, £6 to the Painter, £17 to the Ironmonger, while the Architect received £20 and his Clerk £5.

'It is not compatible with the design of this sketch to detail the several points of beauty, which a mind familiar with architectural designs will easily discover,' wrote the editor of the third and enlarged

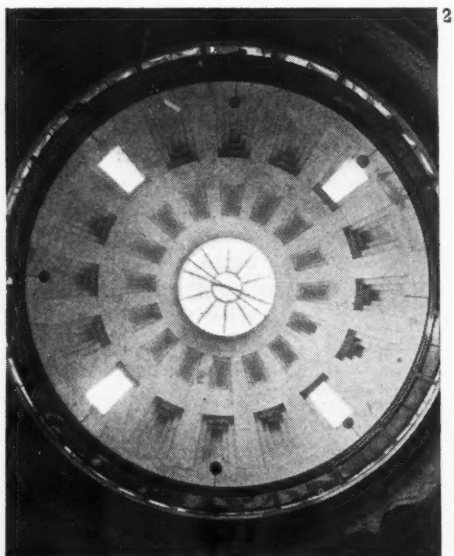
version of Hinderwell's *History and Antiquities of Scarborough* in 1832; 'yet there are some parts so exquisitely beautiful, that it would be improper to pass them over. The cornice, which surrounds the building, has scarcely an equal; and is, we are informed, taken from the Theatre Marcellus at Rome. The windows, designed more for the admission of air than light, are also taken from the Temple of the God Ridiculoso at Rome. The staircase to the gallery, if we are not mistaken, is similar to the one in the library at the Chapterhouse at York Minster, the model of both, we believe, from the same temple. The society is indebted to R. H. Sharpe, Esq., architect, of York for the very chaste and classical design. . . .'

Was it Mr. Story, the architect's clerk, who communicated this Pickwickian piece of history to the worthy editor? His employer, Mr. Sharpe, was also responsible for the interior design and the execution of the York Museum with its Grecian façade by Wilkins, and the stone for both buildings was supplied from the Hackness quarries of Sir John V. B. Johnstone, Bart., the President and chief benefactor of the Scarborough society. But according to that society's first annual report, published in 1830, the moving spirit behind its activities was 'Mr. W. Smith, justly entitled the *father of English Geology*.' It was he who first suggested the circular plan of the museum, 'as being more capable of exhibiting, in one simple and intelligible form, the stratification of the rocks of Great Britain, than could be obtained by any other method; and by

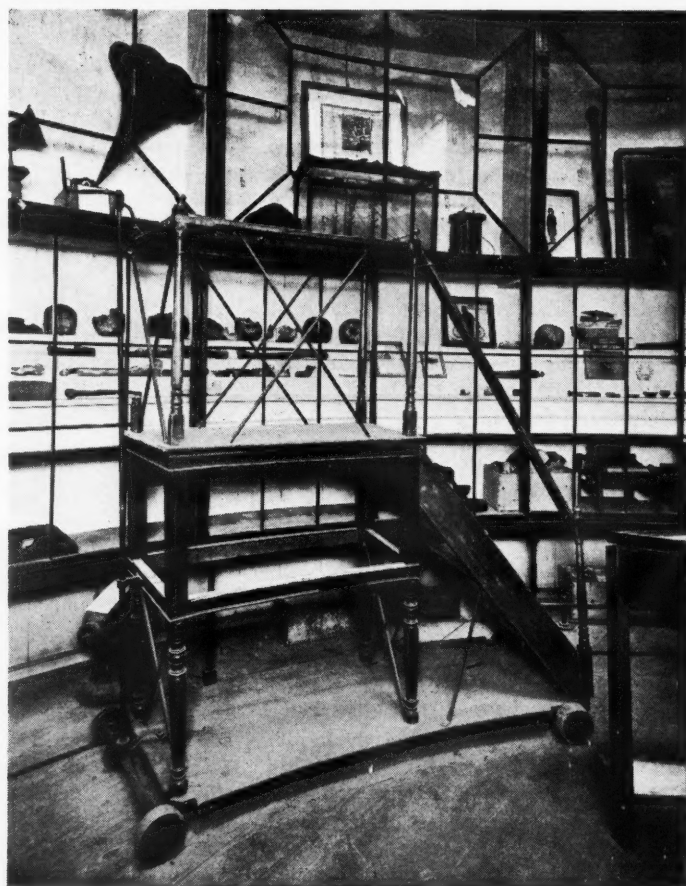
3



The Scarborough Museum was completed in 1829 to the designs of R. H. Sharpe, for housing the geological specimens of the Scarborough Philosophical Society. The moving spirit was 'Mr. W. Smith, justly entitled the Father of English Geology.' The circular plan and the placing of the fossils on sloping shelves according to their stratigraphical order were his idea and were intended to reduce 'the once intricate science of geology . . . to the greatest degree of simplicity.' In later years an extraordinarily miscellaneous collection of objects found their way



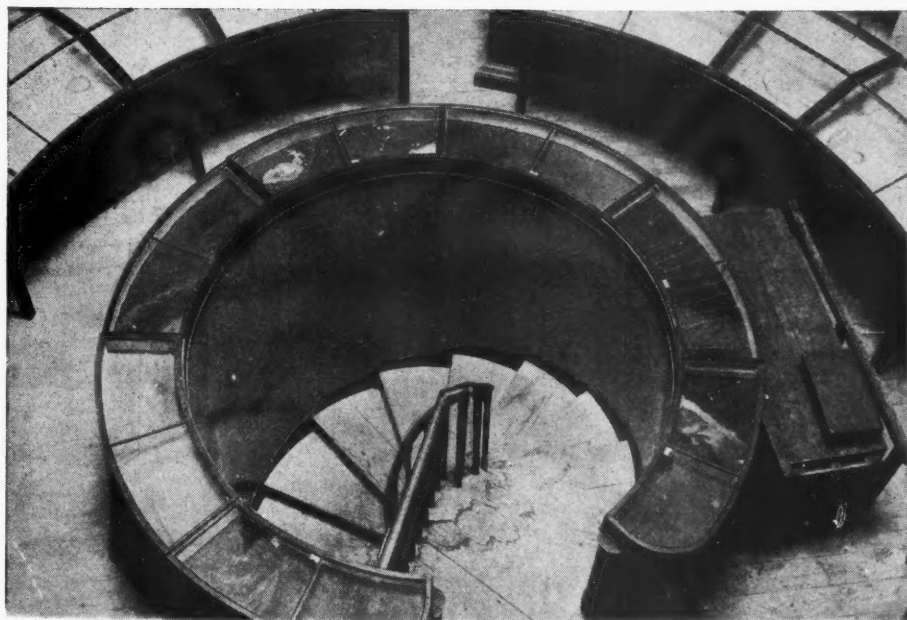
into the museum, until finally they crowded geology almost entirely out of Smith's rotunda, the fossils being accommodated in one of the wings which had been added in 1859. 1, the staircase to the gallery. 2, interior of the coffered dome. 3, the outside of the building which is 37 feet 6 inches in external diameter and 50 feet high. 4, the movable stage, made in 1838 at a cost of £6 10s., which travels round the room on a circular rail and allows the visitor to view the upper cases.



4



5, interior of the rotunda—all fittings are the original ones. The coloured diagram of the strata of the Yorkshire coast can still be seen along the front of the gallery. 6, looking down from the gallery on the spiral staircase which leads to the keeper's room and laboratory.



placing the fossils on sloping shelves, according to their stratigraphical order, the study of the once intricate science of geology would be reduced to the greatest degree of simplicity.' The coloured diagram of the strata of the Yorkshire coast from the Humber to the Tees, which still covers the front of the gallery, was evidently part of the original design, since it is mentioned in the *History* of 1832. It was no mean achievement as the following facts will show.

William Smith was born in 1769, the oldest of four children of a small farmer at Churchill in Oxfordshire. His father died when he was eight, and his mother married again. Even as a boy Smith, who received no formal education, had a passion for collecting fossils. He learned all about the soils and rocks of his county, when he became assistant to a local surveyor. In 1793 he was employed to make the survey for the Somerset Coal Canal. A journey he made in the following year with two of his employers as far as Newcastle-on-Tyne to study canal management gave him his first general picture of the succession of the English strata, for he had already conceived the idea of identifying the strata by their organic fossils, his supreme contribution to science. In 1799 he dictated a list of strata in the order of their succession from the Chalk downwards to the Coal Measures, to his friend, the Rev. Benjamin Richardson of Farleigh, near Bath. This historical document is now preserved by the Geological Society.

During the next twenty years Smith led the active life of a civil engineer, travelling ceaselessly—he is said to have covered 10,000 miles in one year in a Britain without railways—surveying and repairing canals, devising defences for the coast of Norfolk against the sea, or saving the hot springs of Bath when they threatened to inundate the coalpit of Batheaston. All the time he was collecting and recording the data for the first geological map of England. It was a task of immense difficulty. Even a topographical map suitable for his purpose was lacking, until William Carey, the foremost philosophical instrument maker of the time, engraved a map 8½ feet high and 6½ feet wide for Smith to colour. The map was finally published in 1815, while Smith's *Stratigraphical System of Organized Fossils*, based on his collection which the British Museum had acquired, appeared in 1817. Then catastrophe followed. All Smith's earnings had failed to meet the expenses of the map. In 1819 his house in London and all his possessions were seized by his creditors, while he was working in the North. His wife went insane, and for the next few years Smith led a roving life in the northern counties, absorbed more and more by his scientific passion.

On these wanderings he was accompanied by his nephew, John Phillips (1800-74), whom he had taken into his house, when he was orphaned at eight. 'From the hour I entered his house, and many years after, we were never separated in act or thought... and thus my mind was moulded on his,' Phillips wrote many years later. In 1820 these two first came to Scarborough and had the meeting with 'a small circle of gentlemen' which led ultimately to the formation of the Philosophical Society. In 1824 they lectured in York, Hull (where they received £50 for nine lectures) and Sheffield and helped to classify the local fossil collections, and in the following year Phillips was appointed curator to the York society, a post he retained until 1844. He was thus intimately concerned not only with the building and arrangement of the Yorkshire Museum, but also with the preparations for the first meeting of the British Association which took place at York in 1831. He was assistant secretary of the Association from 1832 to 1859 and finally professor of geology and keeper of the Oxford University and Ashmolean Museums. Smith shared in his nephew's success. The Geological Society's Wollaston Medal, which he was the first to receive, was presented to him at the meeting of the British Association in 1832, together with a government pension of £100 a year. But meanwhile he had accepted the post of land steward to Sir John Johnstone at Hackness in 1828 and was absorbed in the work of the Scarborough society. He died in 1839 at Northampton while on his way to the Birmingham meeting of the British Association.

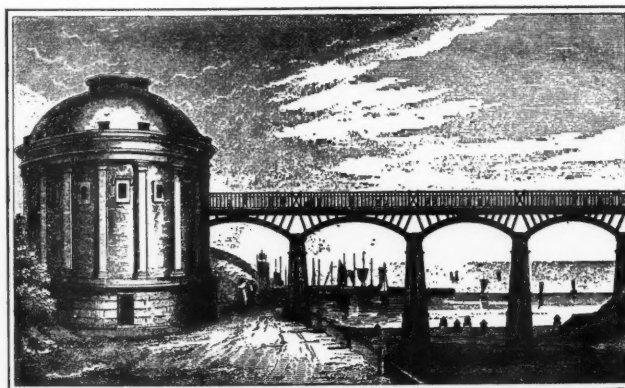
'An inspiring teacher by word of mouth, Smith could never bring himself to write up his massive notes. The only tangible results of his later labours were thus a detailed geological map of the Hackness district, and the Scarborough Museum. Even there he preferred to remain in the background, guiding the work of the local amateur naturalists through his advice. One of them, John Williamson, self-taught like Smith, was sent by the society with £10 to Manchester to learn the art of stuffing birds and acted for many years afterwards as keeper of their museum, attending six days a week for £30 a year. Judging by the society's annual reports, donations, local finds, purchases and exchanges must have achieved Smith's objective of a complete type-series of British strata and their fossils in a comparatively short time. But then the Pickwickian streak inherent in nineteenth century amateur science reasserted itself. To the fossils and minerals first shells were added and then insects, eggs and birds. This was inevitable, for the Philosophers could not

possibly reject 'three rare Rough-legged Falcons caught within a twelve-month in the woods of Hackness' or the Osprey that 'alighted in an exhausted state upon the rigging of a small vessel passing Flam-borough Head,' or the *Strix Bubo*, or Eagle-Owl, that similarly 'alighted upon the mast of a sloop sailing by, and was with difficulty secured after it had actually pinned down with its powerful talons, the cabin-boy who had been despatched aloft to seize it.' Moreover, 'artificial curiosities' collected from far and near by local travellers also began to be deposited in the museum, further overcrowding the original display. By 1836 the society was already appealing for a further subscription of £250 to fit up new showcases in the gallery. This was done by 1838, when one James Thompson was also paid £6 10s. for the 'moveable stage,' still in working order, which carries the visitor on a funicular rail around the room so that he can admire the upper cases. In 1854 the Archæologists joined up with the Philosophers, and four years later the wings provided in Mr. Sharpe's original design were added to the rotunda. But already by 1880 the Council had to 'have a vast amount of *debris* and accumulating rubbish removed from the cellars,' and in 1906 the visitor entering the vestibule, having passed 'Australian and New Zealand weapons,' 'a pair of obsolete watchman's rattles' and the Indian Giant Tortoise, would see 'Cases 2, 3 and 4' with stuffed Ivory Gulls, Eared Grebes, Cuckoos and Goatsuckers, 'placed on a set of drawers containing a fine collection of tropical butterflies and other insects. A set of wooden shoes underneath represent the footwear of the Dutch peasant.' Fijian clubs, 'an apparently flimsy garment, worn by the Aleuts of Alaska' and a Chinese hat embellished the wall above these cases,

while among other objects too numerous to mention cases of rosy flamingoes, plover and duck 'shot in Egypt by the late Lord Londesborough,' an iron mantrap, the 'model of a horse carved by the celebrated sculptor, Chantrey, at the age of sixteen years' and adjoining it a 'mounted Orang-utan' also cluttered up the vestibule. By this time stuffed birds and 'bygones' appear to have crowded geology almost entirely out of Smith's rotunda, the fossils being accommodated in one of the wings.

During the inter-war period the Scarborough Museum shared the general air of obsolescence to which dust, decay and a lack of funds had reduced the majority of our local museums. It has since passed into the control of the Local Authority together with a second more spacious building, and the rearrangement of the exhibits on modern lines is now proceeding in both. The domed room of the rotunda with its concentric cases, moving platform, spiral stairs and gallery stands empty, presenting an opportunity for making it what it was designed to be: a monument to the *Father of English Geology* and to the Philosophical Movement that made such splendid contributions to British culture in the nineteenth century.

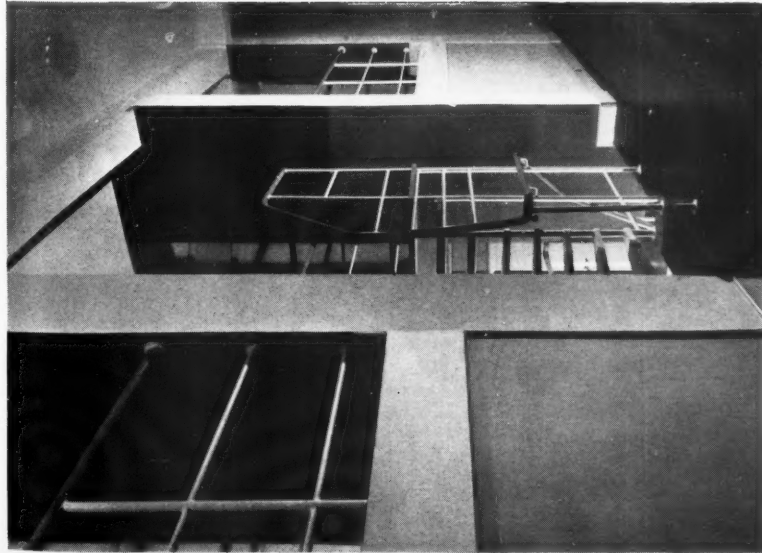
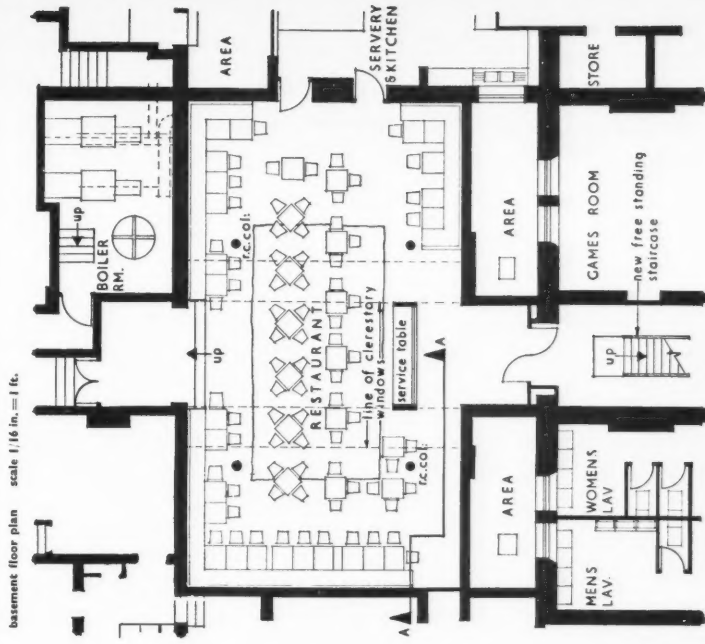
note The local details in this article are taken from the first Annual Reports of the Scarborough, Hull and Yorkshire Philosophical Societies, kindly placed at my disposal by Mr. W. H. Smettem, Director of the Scarborough Libraries, Museums and Art Gallery, who also supplied the prints here reproduced. The biographical data come from the Dictionary of National Biography. The photographs of the museum in its present state were taken by Mr. Henry Bunce of Hull and Mr. Charles Haines of Scarborough.



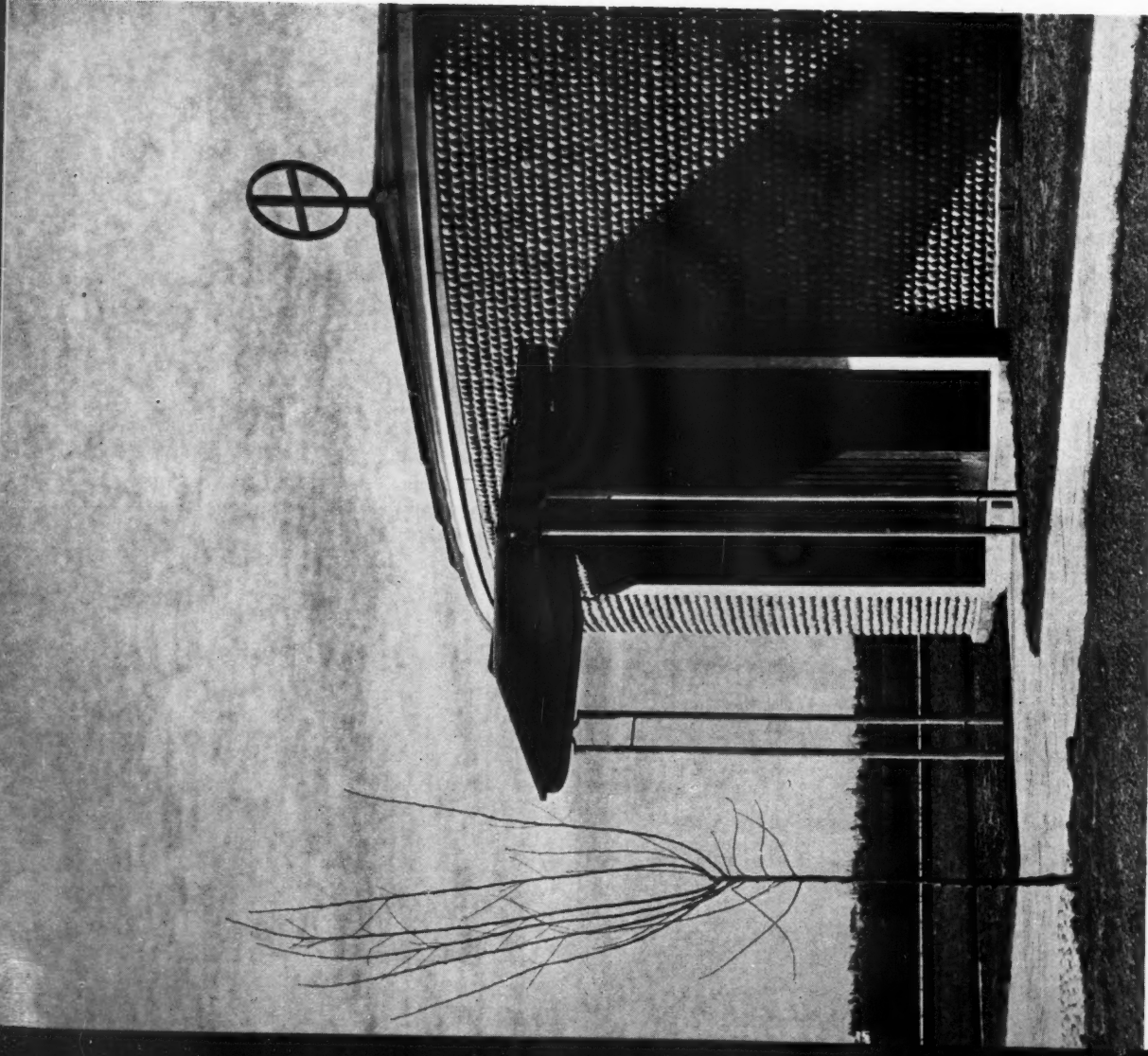
current architecture recent buildings of interest briefly illustrated.

HOSTEL IN BRYANSTON SQUARE ARCHITECTS: JAMES CUBITT AND PARTNERS

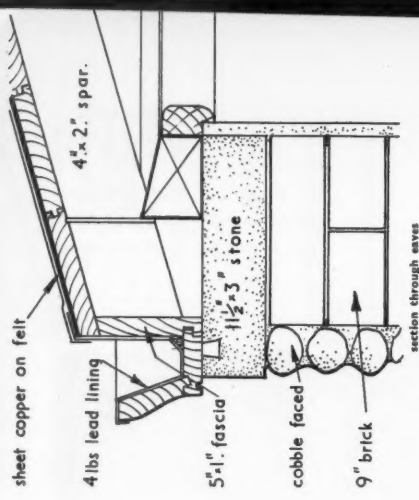
Three Georgian houses on the east side of Bryanston Square have been converted for a post-graduate students' hostel. A restaurant has been formed at basement level in the back areas of two of the houses, with the kitchens in the third. As the restaurant has virtually no external walls, to obtain top lighting the centre portion of the roof was lowered to provide two clerestories. On the ground floor is the general lounge. To screen rooms from people passing through and to enable a smaller room to be closed off for television, a double glazed screen containing a venetian blind and curtain has been placed on one side of the original corridor and a low concrete flower box on the other. The restaurant floor is of blue tiles with a beechwood area for dancing. The serving table is of sycamore and mahogany, with a glazed screen above it. The mezzanine stair is finished in white cellulose and natural Oregon pine. Reinforced concrete piers are distempered white and claret red on alternate sides.



1, the mezzanine staircase. 2, a corner of the restaurant. 3, the restaurant showing the low barrel vault roof and clerestory lighting

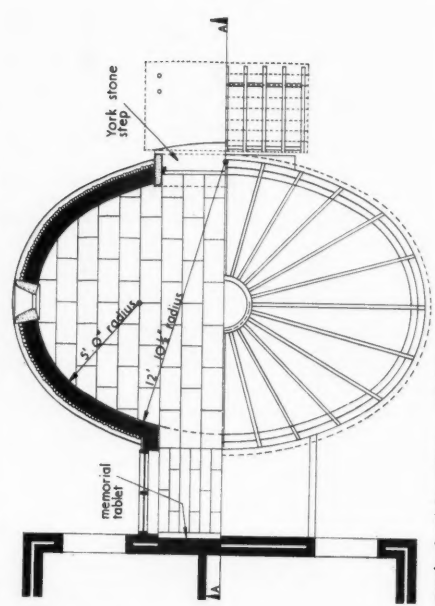


The chapel looking west



MEMORIAL CHAPEL AT LYTHAM ST. ANNES **ARCHITECT: T. MELLOR**

The first part of the Lytham St. Annes War Memorial housing scheme includes in addition to houses and bungalows a memorial chapel. Cobble walling is a local tradition and cobbles have been used for facing the chapel, screen wall, part of the free-standing memorial tablet and as a decorative edging to certain paths. The cobbles, which are generally light buff or grey in colour, are set in ordinary cement and sand of a warm colour. The stones, which are granite, can be found of a uniform size and shape and are being used here in this area for the first time in fifty years. The roof is of radiating timber joists, left exposed on the underside and painted, and finished with copper. The chapel floor is of grey York stone flags and the walls are rough textured plaster.



INDOOR PLANTS

FATSHEDERA (Araliaceae)

The *Fatshedera* is a hybrid of *Fatsia japonica* (or *Aralia Sieboldii*) and *Hedera helix* (the ivy), and it has characteristics of each of its parents. Its leaf form it inherits from the *fatsia* and its habit of growth from the *hedera*. Although it is not a true climber its single strong leading stem can be trained in much the same manner.

It is a recent introduction. The cross was made twenty years ago and it is now deservedly becoming a very popular room plant. It was used extensively in the South Bank Exhibition.

The *Fatshedera* is useful, not only for its



decorative foliage but also because it is tough. Although it will not take the punishment which endeared the *aspidistra* to amateur growers, it suffers patiently a certain amount of neglect, it does not require a sunny position in the room and it survives falls in temperature. In its growing season it requires plenty of water but only occasional watering in winter. Like its parent the ivy it forms a single stem with alternate leaves and in order to make it bush out and throw up further stems near the base its leader should be pruned and used to propagate another plant. This should be done

in the spring. Repotting when necessary should be made into a compost of four parts leaf mould, two parts loam and one part silver sand.

It is now possible to get a golden variegated form of the *Fatshedera*, which has slightly smaller leaves and is very decorative. Although it was, not so long ago, a difficult plant to obtain in this country considerable stocks have recently been propagated and imported. It is not expensive.

H. F. Clark

LETTERING

PAVEMENT TYPOGRAPHY

The pavement artist with his sunsets and ships and spaniels is a figure not without honour up his own street. The pavement typographer, on the other hand, is rarely considered as an artist at all, for the eye that surveys his productions is more often on the look-out for bargains than for those evidences of sensibility which turn objects of utility into works of art. Nevertheless, pavement typography is a true popular art in which sensibility will

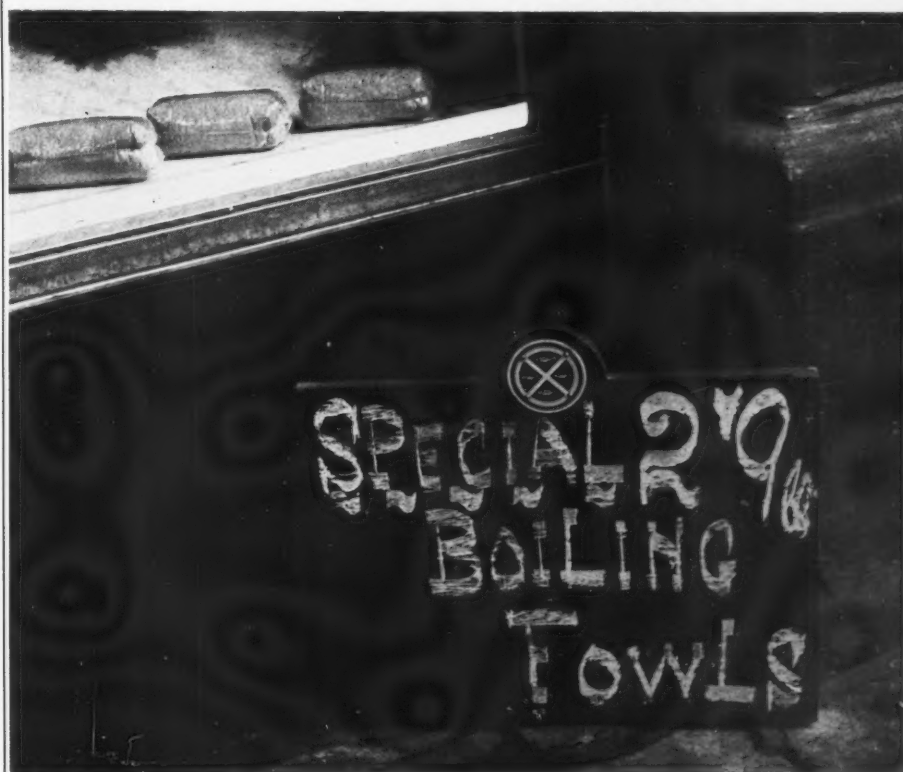
out as inevitably as in any other and should be encouraged rather than discouraged.

A hundred years ago, as we know from the reminiscences of a visiting Frenchman,* the pavement typographer had all the sidewalks of London for his canvas: to-day



he is confined to blackboards. Of the selection of his work shown here, 1 is notable less for evidences of sensibility than for a certain rude vitality proceeding from a determination to get the message across. In 2, however, thanks to a nice feeling for spacing, the lettering creates a pattern whose æsthetic value is independent of considerations of legibility,

* See *Anthology* on page 403.





3



4



5

while advantage has been taken of the technical device of using the *length* of the chalk to produce a letter form of character and charm. Spontaneity is the quality common to both these examples; nothing could be less spontaneous than the carefully thought out counterpoint of the French examples in 5; at the same time it would be difficult to find anything of this kind which was more thoroughly imbued with that sense of style which at the level of popular art seems to be more often a Gallic than an Anglo-Saxon possession to-day—though the author of the fine copperplate script in 3 certainly had it. 4 shows a use of rope which is ingenious and perfectly suitable for the particular purpose of advertising rope—though you can only too easily imagine the results of some smart window-dresser getting hold of the idea and using it ad



6

nauseam for every other purpose. (No doubt one has already.) 6 shows a poor substitute which offers the easy way out—a ready-made painted board with lettering of the Disney-Nuremburg style and a space left for the addition (unskilful enough here) of the price.

Robert More

EXHIBITIONS

IX TRIENNALE, MILAN

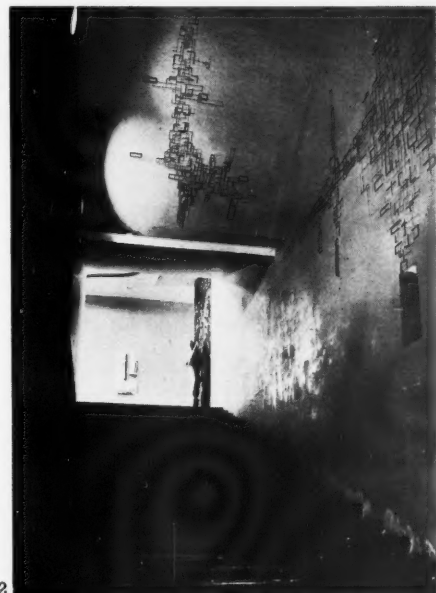
The triennial exhibitions organized from 1923 at Monza and from 1933 at Milan itself have been the occasions for the expression, in more or less explicit terms, of certain themes considered relevant to the problems of architecture and the decorative arts. If this expression should have been guarded or confused as in the V Triennale, 1933, devoted to the fascist 'novecento', then the triumph

of Pagano's VI Triennale, 1936, is the more remarkable for its rigid



1

adherence to rationalism and functionalism with no concessions to rhetoric and false monumentality. 1947 signalled the revival of these



2

exhibitions with a statement of the social aspects of architectural problems, significantly pointed by the initiation of QT8, an 'international experimental quarter within the regulating plan for Milan. This year the IX Triennale has continued the attachment to social aims with the further development of QT8, an

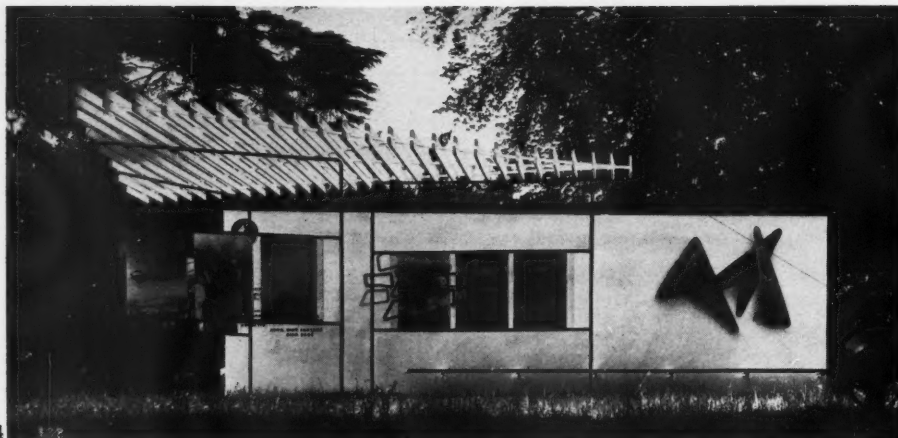
exhibition of 'Architecture in movement' and the giving of considerable space to town planning and human problems. A notable example of this is the room, seen in 3 below, organized by Ernesto Rogers who, with the simplest means, has achieved the maximum effect. Informative material, artistic allusions and plain coloured rectangles are suspended in space, and the spectator, passing among them, derives their message without any need of captions, 'Architettura misura dell' uomo.' This room is the summation of the contribution of Italian genius to display, using as it does naked and unashamed elements, restrained construction, the

fullest exploitation of the material, and above all conceived with conviction.

The main exhibition is entered through lobbies and staircases, 1 and 2, planned by Baldessari and Grisotti, underlining the special theme of this triennale, the new possibilities of collaboration between the arts and the recognition of a cultural unity, of a nexus never to be severed between architecture and the other arts. Luminescence and phosphorescence are used and seem to heighten the sensibility and speed the reaction to the exquisite placing of the sculptures and ceramics. Lush effects have been sought and obtained, and serve as an admirable foil to the seriousness of much of the rest of the



3



exhibition. From this mention must be made of the historical and urbanistic sections, especially Astengo and Bonfante's skilful evocation of atmosphere to present the urban problem; of Lingeri's utilization of technical means, devised by Persico, for the section devoted to the memories of Giolli, Pagano, Persico and Terragni; of F. Gneecchi Ruscone's display of documents



dealing with the history of proportions; of the presentation of lighting by the two Livio Castiglioni; of the unruffled calm and compelling dignity of Luigi Caccia Dominioni's setting for the Milan Cathedral competitions.

Perhaps the most striking exhibit is the 'Seggiovvia,' a working example of 'Architecture in movement,' 5. This is in fact a cable-borne pair of seats which make a suspended journey above the exhibition grounds. Their elegance is typical of that refinement of engineering that one finds in Italy, and that, alpinists confounded, one hopes to see enriching the slopes of the Matterhorn. This section is introduced by a sophisticated structure designed by Nino Fontana and Gian Case, seen above in 4,

an improvisation of metal tube, wooden slats, large photographs, all held in position against a white wall by wire guys. At night, its two floodlamps lend it the magic of a charming conceit. From this one can pass to the railway coach of Zavanella who joined with Bertolini and Minoletti to organize this section and to permit yet another variation of 'tensistruttura' for the shipping pavilion.

The foreign sections contribute nothing to alter any preconceptions of national styles and characters. The Belgians reach the depths of bad taste, and the British offer a pathetic collection of photographs on battered cards with English captions. Robin Day is represented separately with furniture similar to that seen at the Royal Festival Hall. The Dutch included an interesting historical documentation of their pioneers, of 'De Stijl' and neoplasticism.

Outstanding foreign exhibit was the Museum of Modern Art's selection of American furniture and other household items housed in a pavilion by Belgioso, Peressutti and Rogers (illustrated in the frontispiece on page 348).

T. del R.

CAST IRON

THE DOOR IN THE FLOOR

Agreed that the blindness of PSB planning to the surface of the town's floor was deplorable, nevertheless it has had one good result: it has saved certain classes of objects from the unwelcome attentions of the arter-up.*

For instance, pavement gratings are things which have never had to submit to styling, streamlining, or—for this too is a danger when the kind of person who thinks that every public notice should be in Gill Sans

* PSB stands for Pre-South Bank; it need not be confused with PRB, which stood for Pre-Raphaelite Brotherhood.

is around—to stereotyping. And it is impossible to find one which is not well designed: every one of the nine in these



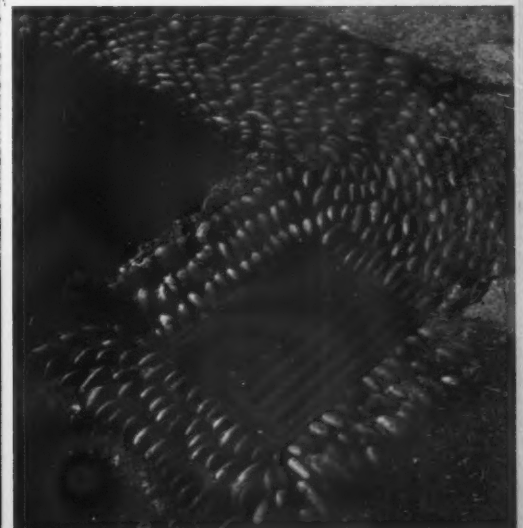
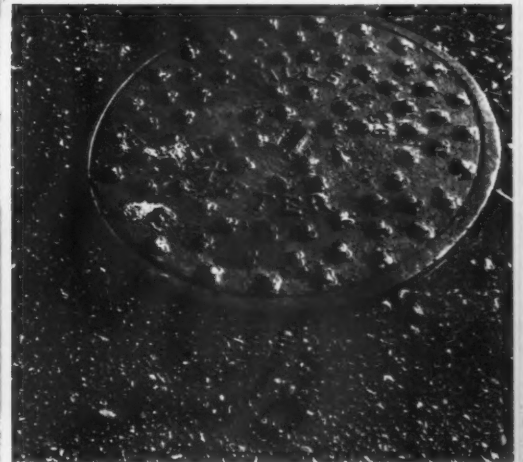
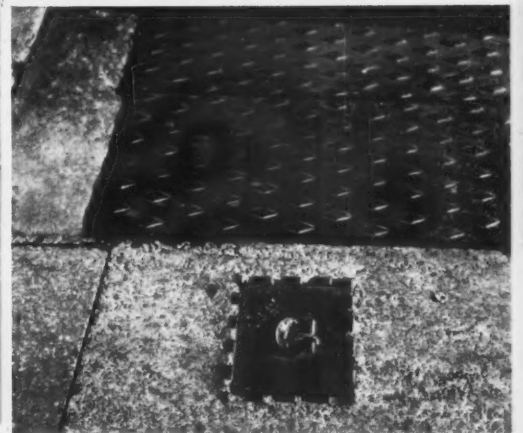
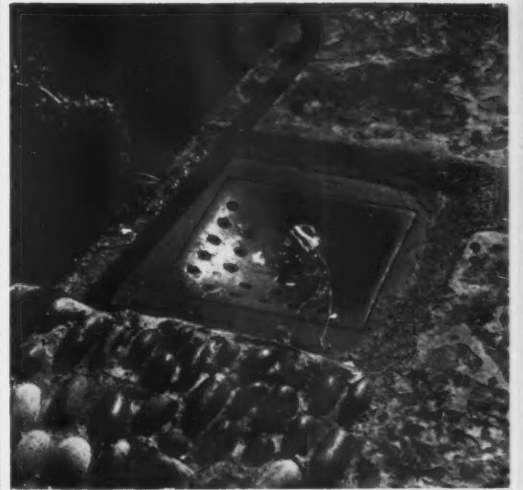
photographs here and on the facing page is an admirable object in its own right. Is this *because* such gratings have never been considered as a field for conscious art? Or put another way, do men naturally design



things well until they have been taught to design them badly—things of use, that is? It really begins to look like it. There is another thought which these photographs suggest: although every one of these gratings is perfectly functional, every one is different; in design, half a dozen or for that matter half a hundred men can take



the door in the floor



the same road and arrive in as many different places; functionalism does not imply standardization. But chiefly one is struck by the astonishing yet incontrovertible fact that here is a whole class of objects which do not need to be re-designed—which can and should be seized upon as basic elements in the new townscape.

I. Smith-Raeburn

HISTORY

EIGHTEENTH CENTURY FLOCK WALLPAPER

Wallpaper is essentially an ephemeral commodity and early examples are more often to be found in fragmentary form in museums than in the natural setting of the home. It is therefore a matter of some interest to record the existence of an eighteenth century wallpaper which has remained 'in situ' since the date it was first hung on the walls, over one hundred and seventy years ago.

Though, owing to the absence of documentary evidence, it is difficult to-day to establish with certainty the name of the maker or the date it was manufactured, the fact remains that the flock wallpaper which graces the Ball Room (once known as the Palladio Room) at Clandon Park,* the seat of the Earl of Onslow, near Guildford, is one of the most interesting that has come to the notice of wallpaper experts in recent years: a fact which did not escape the practised eye of the late H. Avray Tipping some years ago,† though even he was unable to say more about it than that 'the chimney piece, mirrors and the wallpaper in this room were all put up about 1776.'

In the decoration of most rooms the wall hangings, of whatever type they may be, are in the main no more than a contributory part of the scheme as a whole—a background giving tone to the other furnishings—but in this case the wallpaper (which covers all four walls from dado rail to cornice) dominates the room on account of its rich colours and beauty of design, and this in spite of the fact that the room is elaborately ornamented with gilt detail in the Adam style.

Its design is of classic inspiration (see 1), typical in fact of the work of French wallpaper makers at the end of the eighteenth century, while the sensitive interpretation

of the design—in such a difficult medium as flock—indicates that this wallpaper was produced by exceptionally skilled and experienced craftsmen.

The first French wallpaper maker of note that springs to the mind is the great Réveillon of Paris, who worked very successfully in flock during the latter part of the eighteenth century; and there is reason to suppose that Réveillon—the doyen of 'tontissiers' (makers of flock papers)—at least inspired the design of the Clandon Park paper, if he did not actually print it.

Flocking, on cloth, was well understood and freely used in mediæval times to make coarse cloth look finer, but flocking on paper was a later development dependent upon the supply of good quality paper stout enough to withstand the process.

The methods used in making flock papers at this time were basically very little different from what they are to-day. The paper was first 'grounded,' or laid with colour (the Clandon Park paper originally had a brilliant sky blue ground, which will be referred to later); the design was then printed on the ground with a slow drying adhesive by means of wood blocks. The composition of the adhesive varied, but a hundred years ago a composition of boiled oil and japan gold size was used.‡

Next, the printed paper was drawn over, or through, a box filled with wool or silk shearings of the desired colour, the sides of the box being beaten with a cane to cause the flock to fly on to the adhesive. Finally, the surplus was carefully brushed off and the paper pressed or rolled in order

‡ *Magazine of Science*, 1845.

to make the flock adhere more closely.

In special cases it was common practice to repeat this process with additional applications of flock (or even colour for outlines, fine veining, or highlights) thus building up the depth of the flock and generally enriching the effect. The flock paper at Clandon Park appears to have been subjected to the latter process.

At this date (1776) paper was supplied to the paper-stainer in the form of small sheets which had to be joined together before printing. The Clandon Park paper is composed of sheets each measuring 17½ inches long by 22 inches wide, joined together and backed with cartridge or other strong paper. (The joins are clearly visible in 1.) The design has a large vertical repeat of 48 inches. The colours, which it is impossible to enumerate exactly, vary from rich crimsons and greens (flowers and drapes) to soft browns and greys (flowers, birds, and foliage).

The distempered ground referred to above as originally being sky blue, is powdered with a tiny grey flock spot, but the ground has now faded to a whitish grey, which varies in tone from sheet to sheet.

There are at least two variants of this flock paper in existence to-day, one of which is in the Victoria and Albert Museum collection, described as English manufacture, late eighteenth century: the other, which is attributed to Réveillon, is illustrated in Clouzot and Follot's book§ published in Paris in 1935. This paper, which is said to have been printed about

§ Clouzot and Follot, *Histoire du Papier Peint en France*, Paris, 1935.



1

2

* See *Slim Volumes*, AR, November, 1951, page 337. Editors.

† Clandon Park, by H. Avray Tipping. *Country Life*, September, 1927.

1785, is here given the title 'Les Deux Pigeons,' obviously suggested by the two birds which figure so prominently in the design.

It will be seen that the design of the former, illustrated in 2, has been printed in reverse to that at Clandon Park and that some of the motifs used in each differ one from the other. The English example is, in fact, inferior in many respects to the Clandon Park paper and also to the Réveillon version, and the assumption is that an English paper-stainer at some time or other took a rough tracing or rubbing of the original and did the best he could to reproduce it. Comparing 1 with 2 it will be noticed that the graceful drawing of the bird in flight, which is such a striking feature in the Clandon Park paper, is entirely lacking in the English specimen, while the addition of the cornstalks on either side of the design which occurs in the Museum example (and which is also a feature of the Réveillon design, not illustrated) is missing from the Clandon Park paper.

It is disappointing to be unable to identify the Clandon Park flock paper more exactly—this is impossible without separating the paper from its backing—but it is something to have linked it so closely with one of the most outstanding figures in the history of wallpaper making.||

|| The writer would like to express his thanks to the Earl of Onslow for his kind permission to publish this account of the wallpaper, and also to Sir Hilary Jenkinson for drawing attention to it.

E. A. Entwistle

BOOKS

NEUTRA'S NEUTRA

RICHARD NEUTRA. By W. Boesiger. Introduction by S. Giedion. Girsberger.

Beautifully published by Zurich's Girsberger, Mr. Boesiger's *Richard Neutra* follows the format and layout of Le Corbusier's famous *Œuvre Complète*. Let us be grateful to Mr. Boesiger for its production, even though the question arises: is the personality of Richard Neutra clearly defined by a publication of this kind? One is apt to doubt it. Neutra's work is classified according to building types: residences, apartments, industrial and educational constructions, housing. This method may be useful for a client who, walking into Neutra's office, is interested in seeing what the architect has built in the field of houses or factories; but, like all abstract systems of classification, it does not help the reader to grasp the nature and development of the artist's personality. In order to appreciate Neutra historically, one is tempted to dismember the book and to place the pages in chronological order. Even this, however, would not be fully satisfactory. Too much of Neutra's work has been left out,

particularly his first buildings such as the Berlin-Zehlendorf settlement designed in collaboration with Eric Mendelsohn. This also shows the lack of historical perspective. Just as in Le Corbusier's *Œuvre Complète* his first house at La Chaux-de-Fonds of 1916 was not included because the author did not 'recognize' it as good, Neutra has published only the mature buildings leaving aside his early experiments. Perhaps this was unavoidable. Books of this kind are apt to become more an architect's selection of his own work than a critical monograph on him. An artist is never objective in acknowledging the sources of his inspiration and the cultural meaning of his 'deviations' from what he considers, at a definite stage of his development, to be good architecture. Le Corbusier is hostile towards his classical origins, Gropius towards his Expressionistic period, and Neutra towards Mendelsohn's influence. The writing of a book on a living artist always implies a fight between the historical truth and the abstract coherence under which the artist likes to conceal his dynamic and complex curriculum. In this case the artist won, and this magnificent book will be only relatively useful for those who wish to grasp the character of Neutra's art, as it lacks many documents concerned with the evaluation of the sources.

Fortunately, a distinguished historian has written the introduction. Mr. Giedion's essay supplies all the data not furnished by the illustrations. The cultural atmosphere of Austria determined by the teaching of Otto Wagner, the puritanical personality of Adolf Loos, the meeting of Sullivan and Wright, the influence of the space conceptions of the Dutch Stijl-Gruppe mediated through the interpretations of Mies van der Rohe, Neutra's feeling for picture-framed landscapes and his social awareness—all this is perfectly described by Mr. Giedion and one could only wish that his essay were richer in details. Mr. Giedion implies that the masterpiece of Neutra is the Tremaine Residence at Santa Barbara. There is no doubt that here the master has gone beyond technical limitations and moralistic inhibition and has expressed, as in no other work, the human function and psychological content of a building. Bruno Zevi

AN ORIGINAL AMATEUR

THOMAS ARCHER. By Marcus Whiffen. *Art and Technics*. 8s. 6d.

Mr. Marcus Whiffen's is the first monograph on the architect of St. John's, Smith Square. Many persons who have never heard of Thomas Archer must have been puzzled by this church which is so obviously the work of an original and capricious mind. The mystery is perhaps nearer solution when it is learned that he was a wealthy amateur who left a fortune of nearly a hundred thousand pounds. Of his life little is known, but on his epitaph at Hale, Hampshire, it says that after leaving Oxford he spent four years abroad, and it may be that he was a more travelled man than Wren or Vanbrugh.

Now it may be symptomatic of an 'amateur' (not using that term in disparagement) that he experiments more than a professional (because he can afford to and because it does not matter if he fails) and that his art, therefore, is his luxury and not his livelihood. It so happens that the writer of this notice is well acquainted with Chicheley Hall, Buckinghamshire, a building attributed to Archer. This is a building just as original as St. John's, Smith Square. It should, indeed, be known to many more lovers of the arts. Built of red brick, of a superb tone, with stone dressings, it almost suggests the scarlet cloth and white pipelayer of a military uniform; and if we did not know that it was probably completed in 1703 and that Archer travelled abroad around 1690, we might think from this evidence that Archer knew Potsdam where the buildings of Frederick the Great date from the middle of the eighteenth century. At other moments it looks Dutch, but I have not seen anything remotely resembling it in Holland. And in the aggregate it is English. Nothing could be more English, we make up our minds. Chicheley Hall is, indeed, of most curious and fascinating invention, with its daring use of false perspective. And the doorway with its bat-like volutes (like a bat's wings) in that red brick setting? It now appears that Archer has helped himself to this from Bernini's doorway to the Chapel of the Holy Crucifix in the Vatican. Looking through Mr. Whiffen's illustrations, it appears there was somewhat of a companion to Chicheley Hall in the rectory to St. Paul's, Deptford, built by Archer, and destroyed in 1887. But part of the beautiful effect of Chicheley comes from the brick top storey above the main cornice and parapet, and the roof treatment is different altogether in Deptford rectory.

All in all, Archer was the most Baroque of all the followers of Wren and Vanbrugh. For Wren, in his last works, belongs definitely to the Baroque movement. Vanbrugh is an isolated figure, as alone in architecture as Berlioz in music. But with Hawksmoor (to whom it is to be hoped a volume will be devoted in this series), Thomas Archer makes one of the most individual of English contributions to the arts. Now that this useful and well-documented monograph has been published, no one can any longer plead ignorance of him.

Sachseverell Sitwell

THE PERSONAL STANDPOINT

THE WORKS OF MAN. By Lisle March Phillips. With an Introduction by Herbert Read. Duckworth. 15s.

This book, which had some celebrity between the wars and is on all the lists of 'recommended' introductions to architecture, was first published just forty years ago. It is an excellent piece of writing: an excellent piece of criticism, too, though of a kind now somewhat out of fashion. Which is to say that it starts with the assumption that a man of sensibility, wide reading and observation may conceivably find something to say about a style, a period or a work of art which is worth

saying, even though he is not a profound scholar of what he writes about. Such a possibility is now regarded as somewhat remote and books on art written from a personal standpoint and without apparatus are under suspicion. Rightly, perhaps; they can be bad. But they can be justified in principle and may have, as March Phillips' book has, a value independent of the calibre of their scholarship.

The theme of the book is, in brief, the 'human interest' of architecture—the relationship of its forms to social purpose, the feeling and thought of a community. Forty years ago, this aspect of architecture was little considered. It was the period of revulsion from everything Ruskinian and of an æstheticism inherited from the 'nineties and which, in architectural criticism, was to culminate in Geoffrey Scott's *Architecture of Humanism* of 1914. March Phillips shares with Lethaby (whose *Architecture in the Home University Library* came out in the same year as *The Works of Man*—1911) the distinction of having re-established architecture in its social frame, while avoiding Ruskin's over-spill of irrelevant, if inspired and suggestive, applications. Lethaby was in the Ruskin line, clarifying and eliminating from the master's vast legacy of ideas. Phillips was closer to Fergusson, whose 'sanity' he expressly admires, but whose blunt-edged truculence he supersedes by a subtler, more questioning approach which brings refreshing results.

Most of Phillips' verdicts ring as true today as when they were written. His quiet, reasoned indictment of Egyptian architecture as 'the image of routine, of the deadly monotony of an unthinking iteration,' was confirmed by Worringer and has only been questioned by the special pleading of one or two Egyptologists. Around the Doric temple his thought flows delightfully and penetratingly, as in his conception of the priority of artistic invention over ideas: 'a Doric temple is charged and saturated with ideas which were not put into it as ideas at all, and which were not supplied by the mind but by another faculty.' Again, Santa Sophia, seen as a formal criticism, by the Greek genius, upon Roman architecture illuminates both Byzantium and Rome; while in his consideration of the Renaissance he defines with admirable insight the *malaise* which was later to be studied and categorized as Mannerism. 'The Renaissance was strained in its paganism because it was not really pagan.' In a dozen words, the matter could hardly be better put.

March Phillips was not a research man, a professor or an 'expert.' Herbert Read, in his Introduction, tells us that, before he turned to writing he had been in the Merchant Service, in tea-planting, in Rimington's Guides during the South African war. He was 48 when he wrote this book and it is the work of a man who has wandered and wondered, seen much and turned his impressions over and over in his mind, trying to understand what he has experienced or, at least, to settle his own relationship to it. His writing has the stamp, not of a great intellect, but of a busy and original mind, with an adorable zeal for truth.

John Summerson

Shorter Notices

ORGANISCHE BAUKUNST. By Hans Bernhard Reichow. Georg Westermann Verlag, 1949.

Anyone who has experienced the conflict between romanticism and formalism will be interested in this book, the second of a trilogy whose initial work deals with organic town-planning and is to be completed by *Organische Kultur*. The author's nationality enables him to review modern architecture from a more objective point of view than seems possible in countries which have been continually in immediate contact with the modern movement. It is not surprising, therefore, to find that Reichow's conception of 'organic' differs from that introduced by Frank Lloyd Wright: the well-known columns in the Johnson Administration building are, in fact, quoted as examples of formalistic design because their shape is essentially decorative and not appropriate as an expression of their construction.

The approach towards the definition of the term 'organic,' which serves Reichow as a criterion for the values in architecture and town-planning, is both logical and sensitive. His many convincing illustrations to the theoretical text include not only work by Corbusier, Frank Lloyd Wright and the modern Swedish school, but also lesser known examples of great interest and beauty. As a result, a common denominator is revealed in designs which often appear as having diametrically opposed origins. Such revelation should be of great value not only to the student who seeks orientation amongst diverse present-day trends, but also to those who, having established their architectural point of view, try to find links with parallel contemporary movements.

L.M.

THE HISTORY AND ARCHITECTURE OF BRIGHTON. By Antony Dale. Bredon and Heginbotham, Brighton. 10s. 6d.

ABOUT BRIGHTON: A GUIDE TO THE BUILDINGS AND BY-WAYS OF BRIGHTON AND HOVE. By Antony Dale. The Regency Society of Brighton and Hove. 3s. 6d.

Mr. Dale just won't leave Brighton alone. Not content with giving us his *Fashionable Brighton*, a book which contains a vast amount of information, both valuable and curious, about the town's buildings and people during the late Georgian and early Victorian periods, he follows it up with these two slimmer but in their different ways equally admirable volumes. The first is a brief account of Brighton from the days of Wolnoth to the founding of the Regency Society of Brighton and Hove in 1945—an event which future generations of Brightonians will have cause to remember with gratitude after other events of more conventional kinds of importance have been forgotten; the second, in paper covers, is frankly a guidebook for the pocket. In both Mr. Dale strikes a nice balance between architectural and social history; in fact his books are just what the intelligent visitor to Brighton needs. Both are well illustrated, and the smaller contains no less than six street plans.

M.W.

BEAUTIFUL LONDON. Photographs by Helmut Gernsheim with a foreword by James Pope-Hennessy. Phaidon Press. 17s. 6d.

Helmut Gernsheim's photographs need no introduction to readers of the REVIEW. There are over a hundred of them in this book, which was evidently designed in the first place to meet a need of the Festival year sightseer. The selection of subjects is ingenious. It includes the things necessary to every popular picture-book of London—Piccadilly Circus, Nelson's Column, Tower Bridge, the Old Curiosity Shop, Buckingham Palace, even the changing of the guard. But

it also includes details of St. Paul's which in the normal way are invisible, monuments in Westminster Abbey to which some will feel the same remark applies, Burlington's temple and Wyatt's bridge at Chiswick and, as a *bonne bouche* for those with a developed taste for the extraordinary, the Egyptian catacombs in Highgate Cemetery. Two points about Mr. Gernsheim's photography strike one. First, the greater the intrinsic merit of the building or work of art on his focusing screen the better the photograph he makes of it. (With many photographers it is the other way round.) Secondly, he is a master of the direct frontal approach. (Of the photographs showing this, the view of Waterloo Place looking up to Lower Regent Street is the most dramatic—and dramatic in a double sense, for the effect is that of a stage vista by Inigo Jones realized on a titanic scale.)

Mr. Pope-Hennessy's foreword is compendious and sober, but Mr. Gernsheim's captions are not always as faultless as his photographs. Gibbs was not a 'pupil' of Wren in the accepted sense, while John James was not a pupil of Gibbs in any sense at all; nor was Boodle's designed by Adam, but by Crunden. Burlington House was not 'demolished' in 1867. And by what criterion is Trafalgar Square the 'finest' square in London?

M.W.

THE COSMATI. By Edward Hutton. Routledge & Kegan Paul. 1950. pp. 62, pl. 65. 2 gns.

In *The Cosmati* Mr. Edward Hutton has assembled photographs of all the surviving works of the twelfth and thirteenth century Roman mosaic-inlaid marble decoration, familiar under the name of Cosmati work. In doing so he has rendered a considerable service, for the monuments are scattered and few, and have hitherto been decidedly inaccessible even in reproduction. As a result most people's view of the background against which the monuments and pavements in Westminster Abbey and Canterbury Cathedral should be seen has been proportionately indistinct, and the removal of this difficulty is most welcome.

Mr. Hutton is more concerned with presenting the material as a series of works of art than with investigating patterns or the connections of the associated sculpture; but he does gather together the numerous inscriptions set by the artists on their works which provide the essential basis for dating and attribution. Many of these are in hexameters and pentameters, full of scandalous false quantities; but a uniquely irregular hexameter ending in three spondee is produced by the author's preference for reading the date 1269 rather than 1279 into the damaged inscription on the Confessor's shrine at Westminster. The historical reasons for this preference are excellent, but in all the Cosmatesque inscriptions there is only one other case of as many as two spondee after the last dactyl; so that besides disagreeing with the earliest transcript it is suspicious on formal grounds. Careful measurement of the size of the letters and the space available might resolve this irritating doubt; it would certainly be worth trying.

Christopher Hohler

Books Received

EDWARD I'S CASTLE-BUILDING IN WALES. By J. Goronwy Edwards. The Sir John Rhys Memorial Lecture British Academy 1944. Geoffrey Cumberlege. 5s.

THE FUTURE OF CHURCH BUILDING. By A. B. Knapp-Fisher. The Incorporated Church Building Society. 1s. 6d.

YORK. By John Rodgers. Batsford. 8s. 6d.

POCKET GUIDE TO MODERN BUILDINGS IN LONDON. By Ian McCallum. Architectural Press. 3s. 6d.

LIVERPOOL CATHEDRAL OFFICIAL HANDBOOK. By Vere E. Cotton. Littlebury Bros.

GRAND ALLIANCE. By Basil H. Tripp. Chantry Publications. 12s. 6d.

SALISBURY. By R. L. P. Jowitt. Batsford. 8s. 6d.

THE ART OF INTERIOR DESIGN AND DECORATION. By John Holmes. Longmans, Green and Co. 16s.

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A view of shops that flanked the entrance to the Albany in Piccadilly, London, in 1804.



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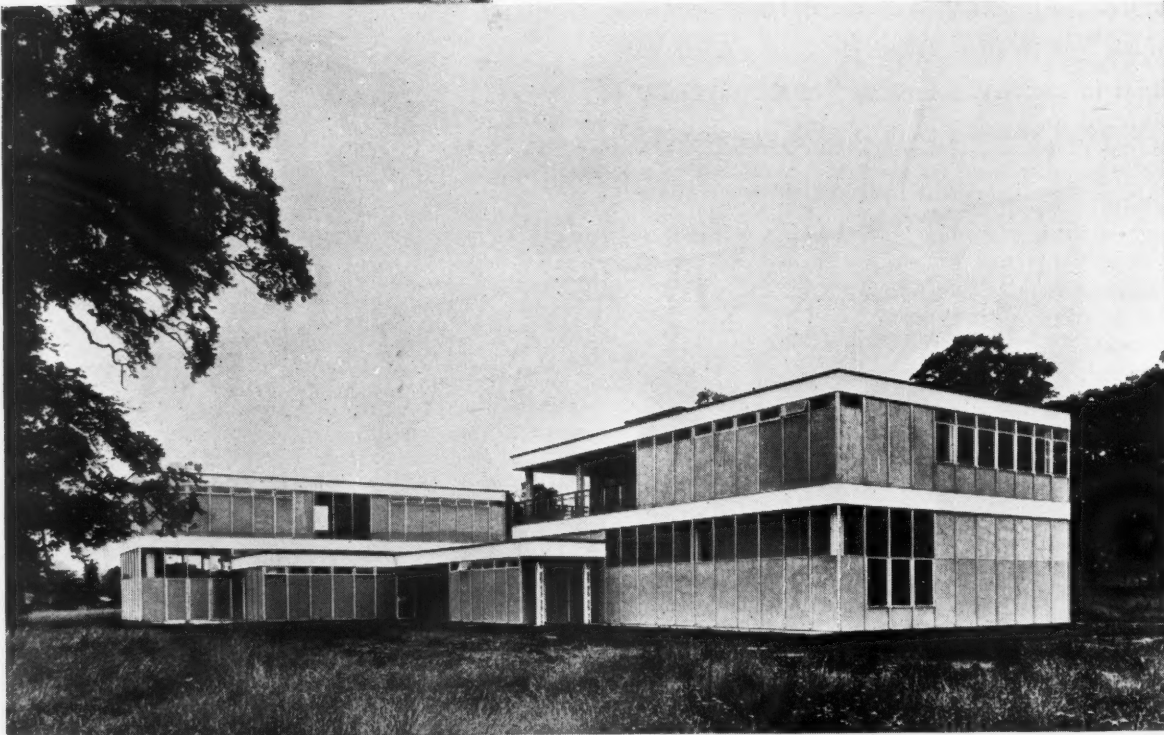
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MANCHESTER OFFICE: 11 Piccadilly (Blackfriars 8863) DUBLIN OFFICE: 21 Merrion Square North (Dublin 66024)

Publicity in the Eighteen-Fifties

At 7.30 we were back in London and dismounted in Belgrave Square, the largest and most splendid of London's residential squares. . . . It was still broad daylight, and the time at which working people take a stroll. In Piccadilly, St. James's Street, etc., everywhere in fact where the crowd was densest, one met men transformed into walking advertisements. One wore a scarlet boot as a headdress, was wrapped in a garment entirely composed of cardboard soles, and carried a flag bearing a bootmaker's name and address. There were others in all sorts of grotesque accoutrements. When the goods advertised need long explanations, the man is concealed in a closed-up sentry box. They wall him in between four boards, clap a little roof on top, and he rotates slowly to allow the passer-by to read what is written on the placards. This pitiable tortoise, victim of commercial enterprise, moves slowly in his unwieldy shell with hesitating, uncertain movements. His besotted countenance appearing through an opening reminds one of the imbecile in a Punch and Judy show, and you expect any minute to see him whacked on the head. The *Railway* advertisement was the largest one I saw. It is a wooden locomotive, life-size, perched on a rolling platform and dragged by a team of horses. The *Railway* is a newspaper. Some tailors send out beautiful horses driven by the most elegant jockeys.

Publicity invades even the asphalt pavement. It relies on the frequent rain and the habit people have over here of looking down as they walk. When the weather is fine dust dulls the surface and nothing much is visible. But as soon as a shower has washed it clean the characters appear, letters blossom under your feet and you find yourself walking on gigantic posters. In this way the stone flags of London are made as productive as a field of wheat!

FRANCIS WEY (*Les Anglais Chez Eux*, translated by Valerie Pirie as *A Frenchman Sees the English in the 'Fifties*). Sidgwick and Jackson, 1935.

MARGINALIA

Down with John Nash!

Few architects have fared so badly at the hands of the post-war epoch as John Nash. When it is not bent on ruining Carlton House Terrace by the addition of extra storeys, it is busy pulling down his country houses. During the past four years no less than three of the latter have been turned over to the demolition squad. No earlier period of similar length can equal that record—a curious comment on the great gap which divides principle and practice in our preservation-minded age. If things go on at this rate there will soon be no buildings by Nash left.

The houses in question are East Cowes Castle in the Isle of Wight, Childwall near Liverpool, and Kilwaughter Castle. All three were in his castellated style. The greatest loss, without question, was East Cowes Castle. Nash's own country house, this was begun in 1798 and completed after various additions to the original plan some time after 1821. Its demolition was inexcusable. During the war it was occupied by the military, who did their usual quota of damage. Compensation money was paid, but compensation money—unlike payments under the war damage insurance scheme—may be

alienated to purposes other than the restoration of the property in question. In this case the owner pocketed the money and sold the house to contractors who tore it to pieces.

The case of Childwall (built 1806-13) had its



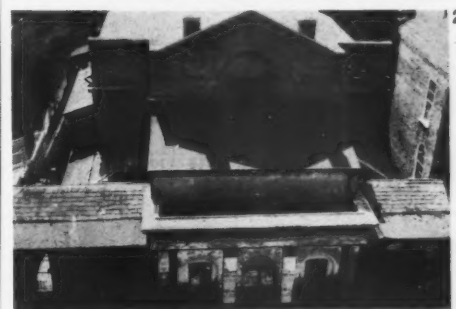
Kilwaughter Castle, County Antrim, built by John Nash in 1806, now being demolished; from the Belfast News Letter.

extenuating circumstances. The owner was willing to spare the house if it could be shown to be financially possible; ubiquitous dry rot meant that it would have had to be practically rebuilt. There are no extenuating circumstances in the case of Kilwaughter Castle, near Larne in County Antrim, where demolition is in progress at the time of writing. The building, which dated from 1806 also, was quite sound

structurally, though like East Cowes it had been knocked about by troops during the war.

Two East Anglian Theatres

The nineteen-twenties were hard times for provincial theatres; competition from the cinema was great and still growing and as yet there was no Arts Council. Many of them went under, and among these was the Theatre Royal at Bury St. Edmunds. Fortunately, however, its building—which as photograph 2 shows, dates from about 1790 and is of quite considerable architectural distinction—survived. It is now used as a store by a firm of brewers, who, to their credit, on first acquiring it tried to run it as a theatre but were beaten in the attempt by hard economic facts. That was more than twenty years ago; today there is plenty of reason to believe that Bury St. Edmunds could once more provide sufficient patronage for a restored



The Theatre Royal at Bury St. Edmunds which is now used as a store.

Theatre Royal. The trouble is that all the furnishings and the stage machinery were sold, so that the cost of reinstatement would be very considerable. Nevertheless, the building itself is structurally sound. The REVIEW joins with the many people of Bury who would like to see it once more in use as a theatre in hoping that some means of effecting that most desirable end may be found.

The case of the Festival Theatre at Cambridge, 3 and 4, is similar in so far as it too is now used as a store—by a firm of radio manufacturers. Its life as a theatre terminated some ten years later than that of the Bury theatre; it was killed by the foundation of the Cambridge Arts Theatre—more central, more commodious, more comfortable, but quite lacking



The galleries of the Festival Theatre, Cambridge, seen from the stage. It was still in use as a theatre at the beginning of the war.

in the atmosphere and intimacy that helped to make performances at the Festival memorable for thousands of Cambridge undergraduates. It is hard to believe that Cambridge, with its



The proscenium and stage of the Festival Theatre, Cambridge, now used as a store by a firm of radio manufacturers. (See Two East Anglian Theatres on page 403.)

great and flourishing theatrical tradition, will allow the abuse of the very charming interior of the Festival to continue.

EXHIBITIONS

From Kent to Repton

The exhibition called *English Landscape Gardening of the Eighteenth and Early Nineteenth Centuries*, held by the Arts Council in its St. James's Square galleries, was admirable in everything except its timing. Here was an exhibition devoted to one of the greatest of English achievements, and one moreover about which foreigners (to judge from what passes as *le jardin anglais* in other European countries) are apt to have curious misconceptions. Would it not have been more sensible to have held it at the beginning of Festival summer, instead of in October, when our visitors had gone home and most country house gardens accessible to the public had been closed for the winter?

For the purposes of a brief review the exhibition, which was assembled by Miss Dorothy Stroud, may be divided into two sections—Kent-Brown-Repton and the rest. For Kent we had, *inter alia*, the well-known drawing of the shell temple and grotto at Pope's villa, designs for Rousham together with photographs of the garden there today, photographs of some of his Chiswick designs, Woollett's engraving of the garden at Carlton House, and—particularly interesting because not hitherto recorded—five drawings belonging to Mr. Iolo A. Williams of which two certainly, and four probably, are for Claremont, where Kent modified and added buildings to Vanbrugh's layout. The documentation of Capability Brown, whose biographer Miss Stroud is, included plans for Corsham, Ashburnham,

Blenheim, Wimpole, and Heveningham, one of his rare perspective views, demonstrating the effect of Gothicking part of Woodstock, and Richard Wilson's lovely painting of Croome; there was also part of a correspondence (dated 1775) between Brown and Thomas Dyer, arising out of a letter from Dyer asking for a plan suitable for sending to 'a French gentleman,' together with a letter from Lady Chatham to Brown which showed him in the role of political negotiator between Lord Chatham and George III. Humphry Repton was represented by seven of his 'red books,' by a project for altering the Carlton House gardens, and by the original designs for Brighton Pavilion.

So much for the three most widely employed practitioners of the art. In the other section, 'the rest,' must be grouped, first, the theorists and occasional practitioners, such as Chambers, Knight and Price; secondly, the amateurs, with Henry Hoare of Stourhead, Philip Southcote of Wooburn, and the Rev. Mr. Penson (author of an odd design for a natural garden at St. John's

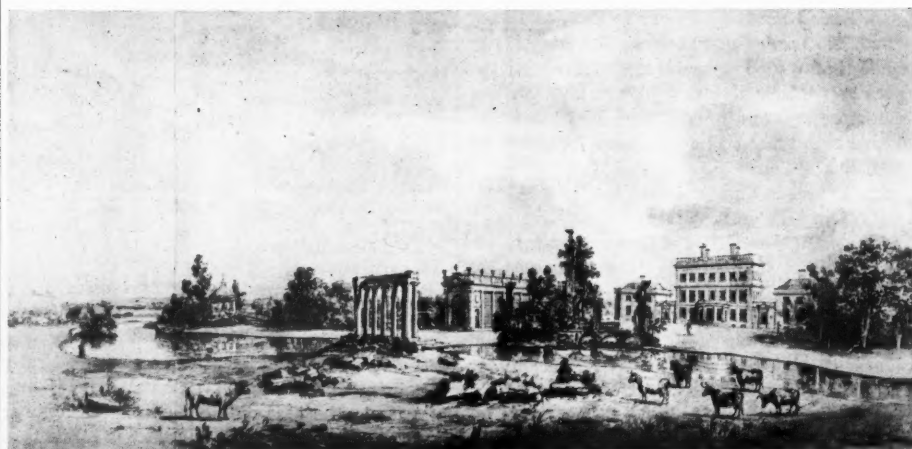
College, Oxford) among them; thirdly, the lesser known professionals. To one's knowledge of the last mentioned class the exhibition made a most valuable contribution. Thomas Greening, for instance, who was Royal Gardener to George II, was represented by a plan of *circa* 1745 for Corsham; John Haverfield (who, Miss Stroud tells us in her catalogue, advised Soane on the grounds of Pitzhanger Manor) by a plan for the reformation of Bridgeman's garden at Eastbury, and the equally forgotten Richard Woods by three plans for the improvement of estates in Essex—Hatfield Peveril, dated 1765, Kelvedon Hatch, dated 1788, and Copford, undated. M.W.

Painting and Sculpture

October 25 was not only the day of the general election; it was also Picasso's seventieth birthday. In honour of the latter event the Institute of Contemporary Arts put on an exhibition of nearly eighty drawings and watercolours made by the master since 1893, at which date he was a student at the School of Fine Arts in Corunna. Thanks largely to the co-operation of Picasso himself, the exhibition was well worthy of the occasion. A particularly interesting section was that devoted to the rarely seen Minotaur drawings of 1936-7 (the immediately pre-Guernica



period), one of which is reproduced here, 5. If those whom the gods love die young and if the gifts with which the gods endow a man are any measure of their love for him, it is astonishing that Picasso should have been allowed to live out his biblical span. What is perhaps even more astonishing is that in fifty-eight years of working life he should never have shown the slightest sign of settling down as a member of the happy band of Picasso's imitators.



One of three views by Nicholas Dahl of Shrugborough, Staffs, from the recent Arts Council exhibition of landscape gardening. The celebrated Chinese tea-house can be made out in the background.



Kendal Milne & Co., Manchester — Children's Department

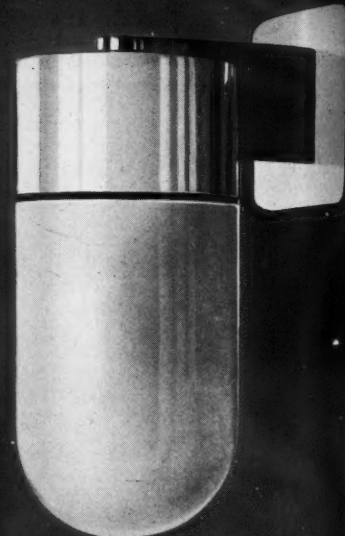
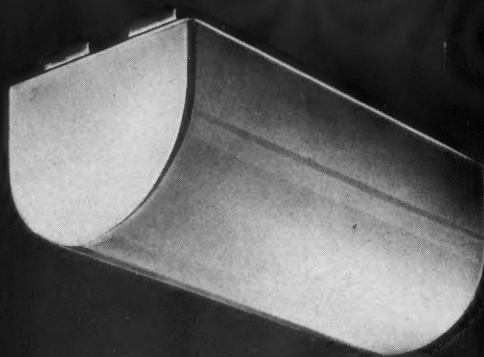
DESIGNERS and craftsmen work in close co-operation to create a store layout which fulfils each special requirement of selling and display.

George Parnall's approach to any scheme involves the closest collaboration with the client and his architect.

Messrs. Kendal Milne & Company's store was built in 1939 to a design of Mr. J. S. Beaumont, F.R.I.B.A. and was partially equipped with new interior fittings by George Parnall & Co. Ltd. Since the war a number of new departments have been completed which continues to reflect the work of fine craftsmanship.

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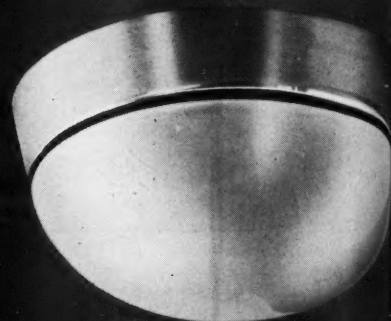
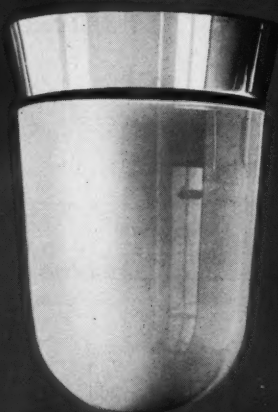
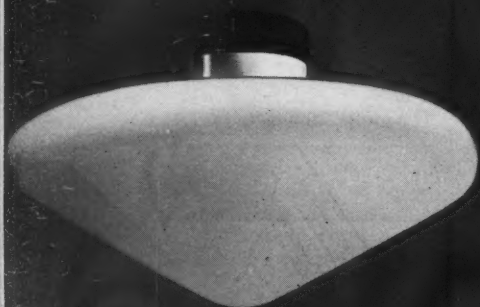
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U.27 Ceiling. Conical. Finish: chromium or coinage bronze. Glass: white flashed opal. Lamp: up to 150 watts.

U.6 Ceiling. Small Conical. Finish: chromium or coinage bronze. Glass: white flashed opal. Lamp: up to 60 watts.

U.4 Ceiling. Bowl. Finish: chromium or coinage bronze. Glass: white flashed opal. Lamp: up to 60 watts.



7



8



9



10



11



7, *Young Miner* by Joseph Herman (Roland, Browse and Delbanco); 8, *Femme Pensant*, by Marevna (Lefevre); 9, *Boulogne Fair-market in the upper town* by Walter Bayes (Leicester Galleries); 10, *Castle Howard* by Robin Darwin (Agnew's); 11, *Landscape* by Keith Vaughan (Lefevre).

Last month I made a remark, apropos of certain drawings, which might be taken to mean that architecture has become a rare subject for the painter. Of course it is not so. Fortunately there are a number of good painters working in England to whom buildings are beings with souls of their own—fit subjects for portraiture, in fact. Two of the best of them have recently had one-man shows in London—Robin Darwin with watercolours at Agnew's and Lord Methuen with both oils and watercolours at the Leicester Galleries. Darwin, surely, is one of the *very* best; he prefers noble sitters, like Castle Howard and Easton Neston, but far from idealizing them he shows them employed in their daily business in the landscape—a landscape which, in his English pictures at least, is as often as not wet under foot at that. Lord Methuen is a talented and civilized painter whose work poses no problems, at its best is really sensitive, and is never worse than dull.

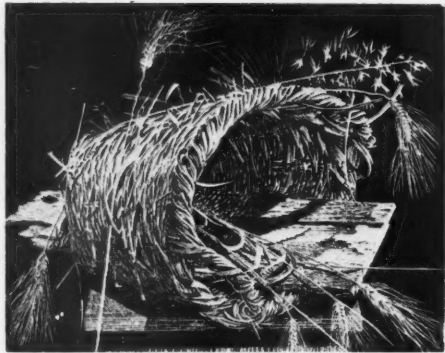
Contemporaneously with the Methuen show the Leicester Galleries held others of Walter Bayes and Edward Ardizzone. Bayes was born in 1869 and is thus Picasso's senior by twelve years. The catalogue reprinted Sickert's preface to an earlier exhibition of his work held at the Leicester Galleries in 1918. Written in Sickert's best provocative manner, this was nice to have; but good wine needs no bush, as the saying is, and the art of Walter Bayes shares with good wine two things—the lack of any immediately striking qualities by which those without a palate can easily pick it out among inferior vintages, and the ability to keep. Will Ardizzone's drawings keep? Perhaps it is ungrateful to ask, seeing that so much present pleasure is to be got from them. Very different from his Rowlandsonian interpretation of what our ancestors called low life (no disrespect meant to members of the Contemporary Arts Society and of the Artists' International Association who

figured in two of the drawings) are Joseph Herman's monumental renderings of the tragic figure of the Welsh miner. Tragic, because no improvements in the miner's lot can fully redeem that huge mistake made by western civilization which condemned whole cities of men to spend their working hours out of reach of daylight—and in Herman's sombre paintings the tragedy is manifest.

Two more one-man shows remain to be noted, together with two one-woman shows. Let the ladies, Eileen Agar at the Hanover and Marevna at the Lefevre, be first. Eileen Agar's painting is passing through a difficult phase; hesitating between surrealism and abstraction it seems to be trying to cover up its lack of confidence by an unnecessary violence of colour. Marevna (born 1892) is an artist whose work is admired in France, by Matisse and Picasso among others, but has not hitherto been shown in England: she is, as it were, the Berthe Morisot of cubism and

pointillisme. Also at the Lefevre was a considerable, and unexpectedly varied, exhibition of new paintings and drawings by Keith Vaughan, which should add to his growing reputation. Among the best were seaside scenes which were reminiscent, though certainly not imitative, of Christopher Wood. Then upstairs at the Hanover were a score or more of Sigmund

12



Pollitzer's splendidly firm drawings, one of which, 12, speaks for itself.

Andrew Hammer

INTELLIGENCE

The Executive Committee of the International Union of Architects met in September this year at Casablanca under the presidency of Sir Patrick Abercrombie. The Second Congress of the Union, which met later at Rabat, adopted resolutions on civic centres and neighbourhood centres, housing standards, open spaces and rationalization of building. It also expressed the desire for further active co-operation with the United Nations Economic Commission for Europe, its Housing Sub-committee, and in particular the International Documentation Committee.

* The Council of the Royal Society of Arts has appointed Hugh Casson, Director of Architecture at the South Bank Exhibition, to the distinction of Royal Designer for Industry.

Professor W. G. Holford has accepted the invitation of the Minister of Local Government and Planning to become chairman of the Minister's Advisory Committee on Buildings of Special Architectural or Historic Interest of which he has been a member since its appointment in 1945.

The Ministry of Housing and Local Government announce that the Designation Order for the Dartmoor National Park made by the National Parks Commission on August 15 has been confirmed without modification. It comprises 365 square miles, all in Devon.

Redecoration of Sir John Soane's Museum has now been completed.

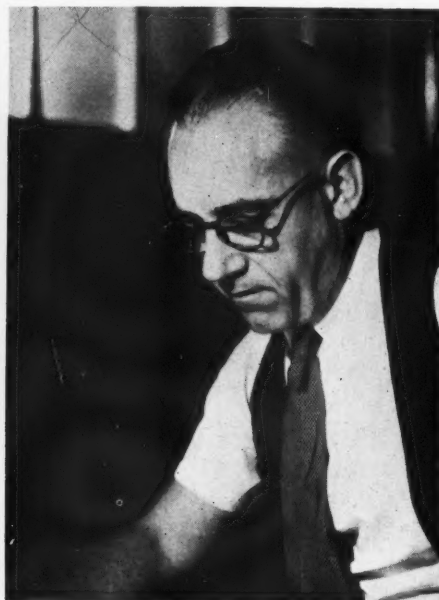
The grounds of Claremont near Esher, landscaped by Capability Brown, are now open to the public.

The Ministry of Works has issued a season ticket costing £1 which admits two people to some 400 of Britain's Ancient Monuments.

From Monday, December 3, the address of the Building Centre will be Store Street, Tottenham Court Road, W.C.1, telephone Museum 5400.

A competition with a prize of £250 has been organized by the Council of Industrial Design Scottish Committee for the best plans for the

decoration, furnishing and fitting of a suite of ship's cabins. Entries close on January 16, 1952: details can be had from COID Scottish Committee, 95, Bothwell Street, Glasgow, C.2.



Architect of Sao Paolo Buildings (see pages 368-375). RINO LEVI, born in 1901 in Sao Paolo: attended primary and secondary school in Sao Paolo; graduated at the Academy of Fine Arts, Milan; at the Milan Polytechnic; and also at the School of Architecture, Rome.



Architect of Furniture Showrooms in New York (see pages 383-387). FLORENCE KNOLL, trained as an architect at Cranbrook Academy in Michigan; at the Illinois Institute of Technology (where Mies van der Rohe is Director of Architectural Studies) and at the AA School, London. Knoll Associates was formed in 1940 and consists of Hans Knoll (on the left above), member of a well-known European furniture-making family, Herbert Matter, and Harry Bertoia, designer, painter and metal worker. Florence Knoll joined the partnership when she married Hans Knoll in 1943.

York Assembly Rooms

The restoration of the Assembly Rooms, York (see *Marginalia*, AR, October 1951), was carried out under the supervision and direction of the Architectural Department of the City Engineer's Office, York (Chief Architect, E. Firth). Arthur Boys was appointed as consultant on the decorations and furnishings.

Furniture Showrooms in New York

The four-colour half-tone reproduced on page 384 was made available through the courtesy of Knoll Associates and the *Magazine of Building*.

CORRESPONDENCE

English Planning

To the Editors

THE ARCHITECTURAL REVIEW

DEAR SIRs,—In your August issue you suggest that in the South Bank we have a new conception of planning, comparable to the picturesque landscape tradition of the eighteenth century. Planning, as a conscious art, has in England a relatively slender tradition behind it—Roman cities like Chichester, medieval Salisbury and Bury St. Edmunds, Renaissance Covent Garden, the Georgian extensions of Bath, Regent Street, and picturesque Cheltenham, the latter surely the precursor of the garden city idea which developed via the Victorian well-to-do suburb into Bournville, Letchworth and Welwyn. These names summarize the whole limited scope of English conscious planning in the past.

But in the field of unconscious planning, in the informal relationship of building to building, space to building and space to space we have had a great tradition, evident in almost any old town where good building still largely prevails.

Take Cambridge for instance. We enter from the south by Trumpington Street, pleasant but unexceptional, curving invitingly out of sight. Round the bend, and the line of monumental buildings begins to unfold, first the Fitzwilliam, then Peterhouse and Pembroke. Then the street narrows and curves again, and the Pitt Press, subtly placed on the bend, leads us on expectantly into King's Parade, with its contrasted grandeur and domesticity. The Senate House is the climax and here we pause. Passageways leading off to the right give a glimpse of further scenes and spaces. Or, if we stand by the entrance to King's, the long line of tall houses opposite will lead our eye to Great St. Mary's Tower, and on into the cavern of Trinity Street, which again curves away in the distance. If we follow along it, it will lead us to the second climax, the Great Gates of Trinity and St. John's.

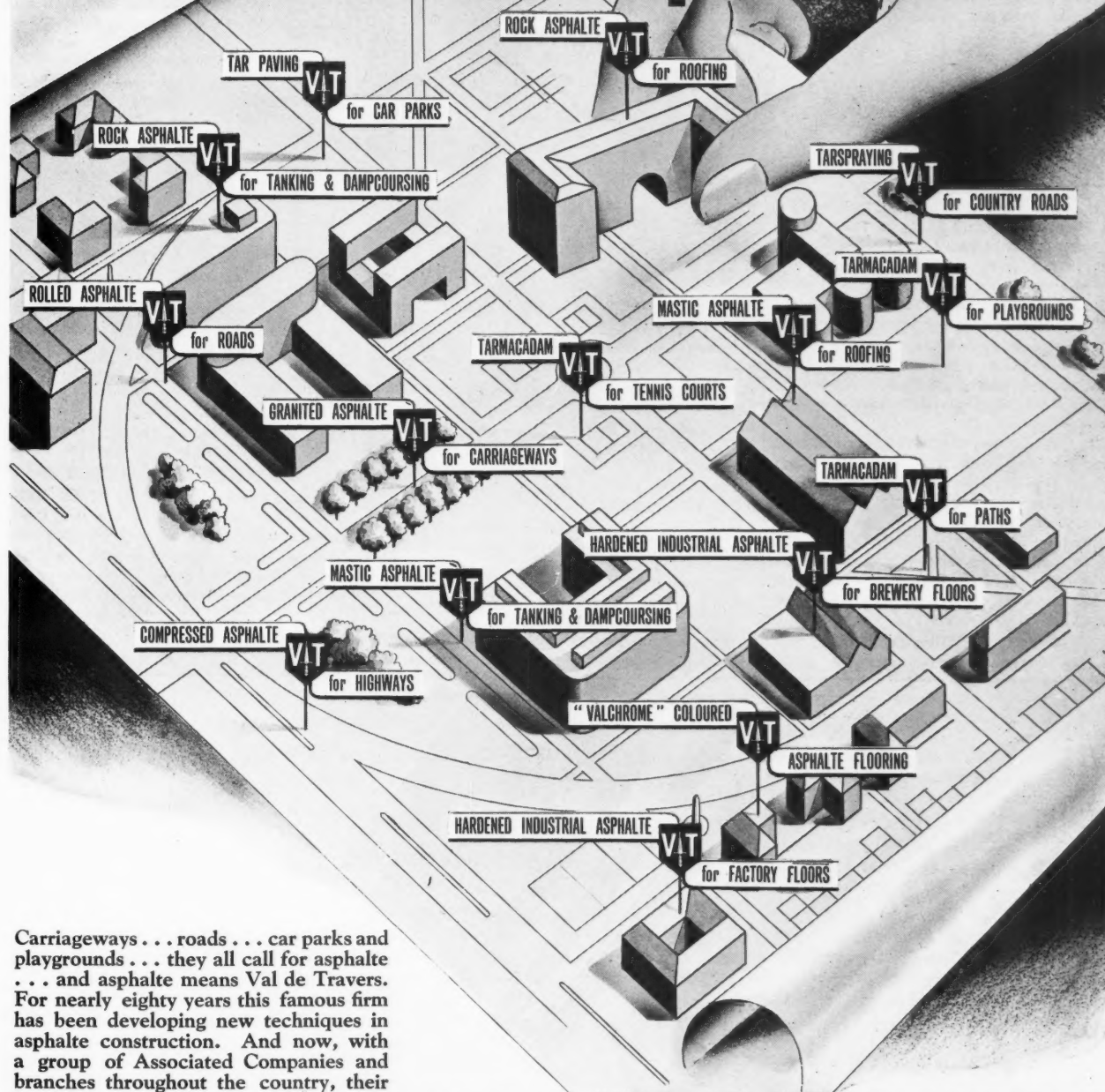
In the colleges themselves, of which these two are typical, court succeeds court in a similar informal manner. There is always a sense of enclosure, yet spaces and buildings have infinite variations in scale and appearance and relation to one another. Then suddenly one reaches the Backs, and the whole panorama opens out.

The same effects, haphazard yet coherent, are also met of course at Oxford, and to varying extent in numerous other towns, in Devises and King's Lynn, Wisbech and Stamford, Norwich and Bristol. Almost always the effect is undeliberate, though many a later building may have been designed with special reference to its position; a notable example is the Pitt Press on the outside of the curve of Trumpington Street.

In the same way the characteristic English landscape was an unconscious organic development which by the eighteenth century was widespread and established over the old enclosed parts of the country, generally the more prosperous areas. What the

[continued on page 408]

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continued from page 406]

Georgian landscape designers did was to create consciously and in a slightly idealized way what had previously been produced by a natural process of development. They made an art of a spontaneous tradition. Cannot the same be done in the sphere of planning, and is not the South Bank a largely successful attempt?

Yours, etc.,

Cambridge.

D. W. LLOYD.

TRADE & INDUSTRY

The Building Exhibition 1951

Since the war there has undoubtedly been a boom in exhibitions, particularly in Trade Exhibitions. Part of this success has without question been due to the vitality injected by the stand designers who are nowadays commissioned by most go-ahead manufacturers, as a matter of course, to carry out the all-important task of presentation.

To employ such a specialist is only sound policy, for good presentation is becoming increasingly important, not only in its impact on the consumer, but also in the way it affects the morale of a sales staff.

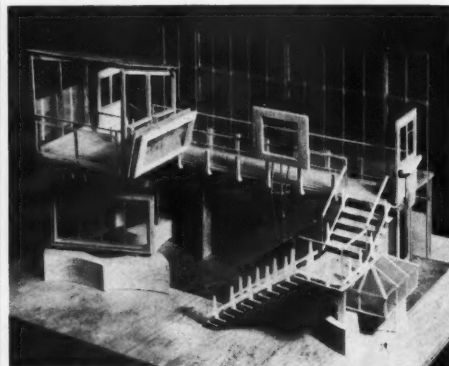
Going to press before the Building Exhibition opens, one can only judge from advance information whether this trend is continuing, but indications suggest that it is, and certainly, in this of all exhibitions, it should.

Unfortunately it is impossible in the space available to comment on more than a few of the stand designs and exhibits. This short survey will nevertheless provide a retrospective bird's-eye view of some.

Williams & Williams Ltd.

These well-known manufacturers of metal

windows had a double-deck stand of unusually interesting construction, the first floor being supported by a single laminated wood cantilever and braced by a tension wire. A second cantilever,



at right-angles to the other, was used to support the office on the first floor. A wall of double glazed aluminex formed a screen at the back of the stand. Their exhibits—examples of the various types of metal window frames, door frames and pressed steel partition units which they manufacture—were integrated most ingeniously in the display, in ways that demonstrated clearly their practical application.

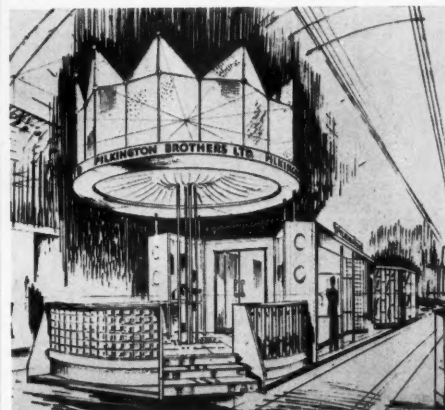
Faced with the problem of displaying so much clear glass merely framed in metal, the designers made effective use of natural polished wood both structurally and for display as a suitable foil to the other materials.

Designers: Arcon. Consulting Engineer: F. J. Samuely.

Pilkington Brothers Ltd.

Pilkingtons, in keeping with their traditions and

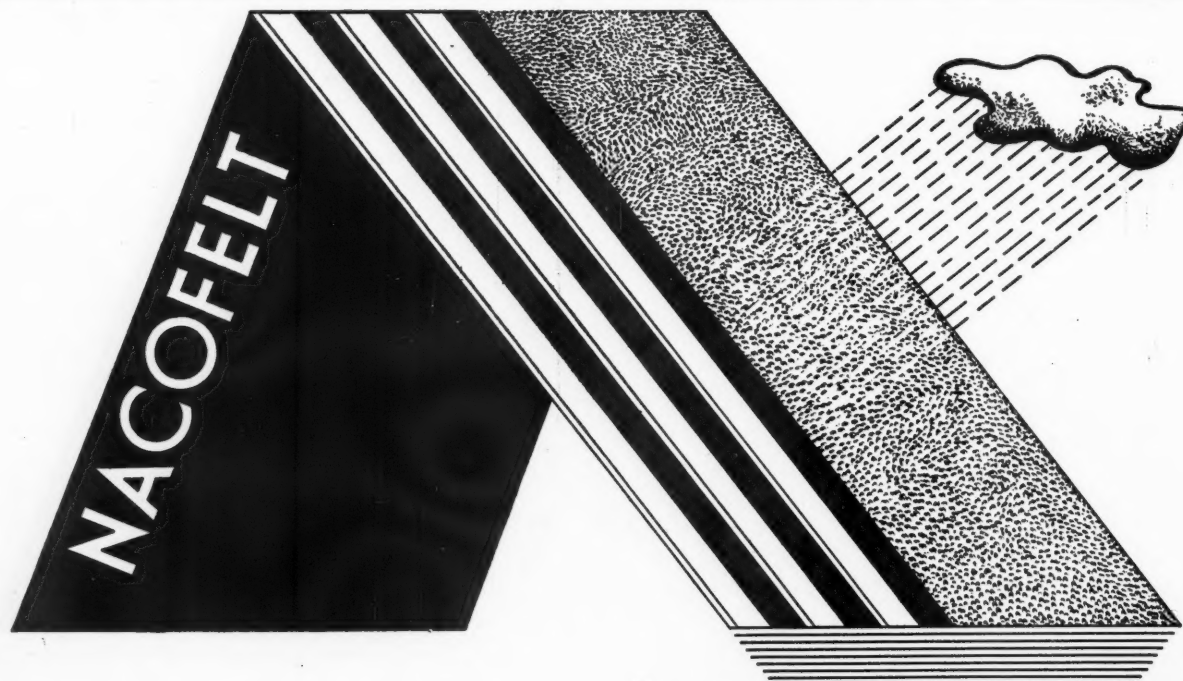
their leading position in the glass industry, provided an individual note by wrapping their stand design round the theme of 'Alice Through the Looking Glass.' This signature tune gave them full scope in displaying the many decorative aspects of this remarkably versatile material—versatile at least in the hands of Pilkingtons and their designers. Most of the structure too was of glass. For example, beneath the great, decorative illuminated glass crown ('Alice's crown') the floor of the circular reception area was of glass-concrete slabs, the steps up to it were of rough cast glass, and for the



balustrade, 'Armourplate,' 'Insulight' hollow glass blocks and rough cast glass were used structurally. These products, together with polished plate glass, silvered glass, 'Vitrolite,' and the 'Insulight' double glazing unit were blended very effectively to demonstrate the remarkable qualities of glass as a structural and decorative material.

Designer: S. M. Sternfeldt.

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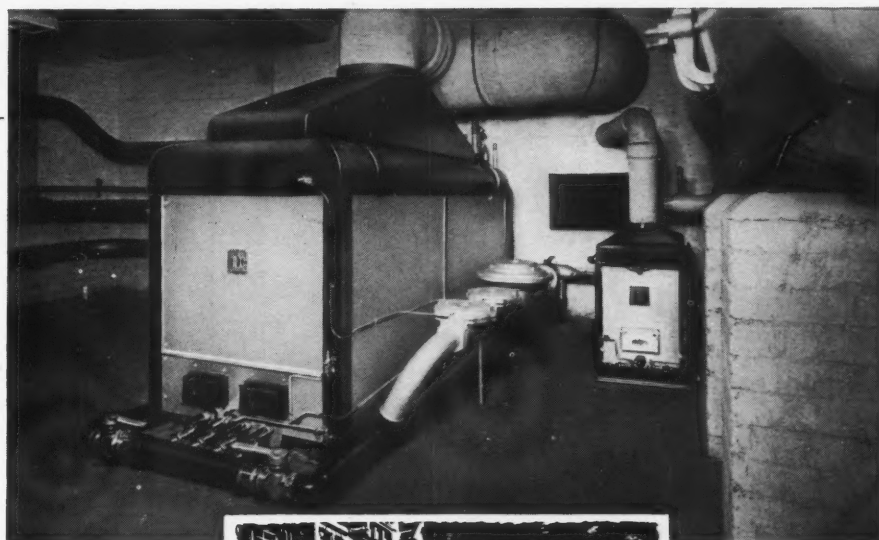


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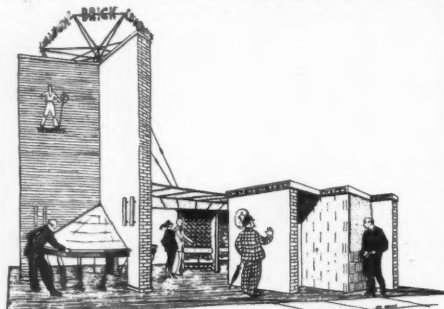
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continued from page 408]

London Brick Co. Ltd.

By adopting an interesting arrangement of thick display fins, London Brick were able to muster a large number of end and side surfaces for the practical demonstration of their wide range of bricks and other clay products. The central trio of fins, carried to a height of 18 ft. 6 in., were cleverly designed to emphasize the possibilities of reinforced



brickwork; the base was largely cut away in order to house a revolving cone carrying a photographic display of some of the Company's activities.

Designer: John R. Harris.

Chance Brothers Ltd.

By using a box-shaped welded frame design, Chance Brothers designers reduced the structural element in their stand to the visual minimum. Framed examples of reeded and rolled glass were displayed in a regular pattern at eye-level, and above that level the framework was used by way of contrast for a display of irregular shaped panels in an irregular pattern. This was a very effective scheme, for it made it possible to view a wide variety of panels from both inside and outside

the stand from all angles in conditions that approximated to their practical application. Chance Brothers at the same time took the opportunity of presenting prototypes of six new decorative figured rolled glasses to enable them to assess the reactions of architects and builders to them—a



progressive move in a specialized field that has seen little new for a number of years.

Designers: Boissevain and Osmond.

The Marley Tile Co. Ltd.

The Marley oast-house once again dominated this firm's exhibit with its practical display of the tiler's ancient craft. This echo of tradition acted, however, as a suitable contrast to the evidence of Marley's progressive outlook, for they had several new products on show for the first time. The Yeoman tile, for example, is a variable gauge Roman pattern tile without mitres at the corners, a product with enhanced weathering properties which is the outcome of several years development; Marley plain and cored base skirtings have been evolved for floor tiles to eliminate timber for skirtings; there is now a plastic edging strip for finishing off at the

edge of tiling and Marley Jointless Industrial Flooring.

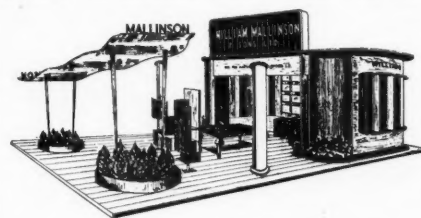
In addition, their full range of products was also



on display including the Marlith wood-wool slabs used as a suspended ceiling.

William Mallinson & Sons Ltd.

No name is better known in the field of decorative woods than that of Mallinson. This year they were represented at Olympia by a rather simple stand, but which was used to display such a variety of woods, veneers and plywoods that their choice of simplicity in structure was essential. The stand



was in fact constructed practically entirely of decorative woods ranging from seasoned hardwoods

[continued on page 412]

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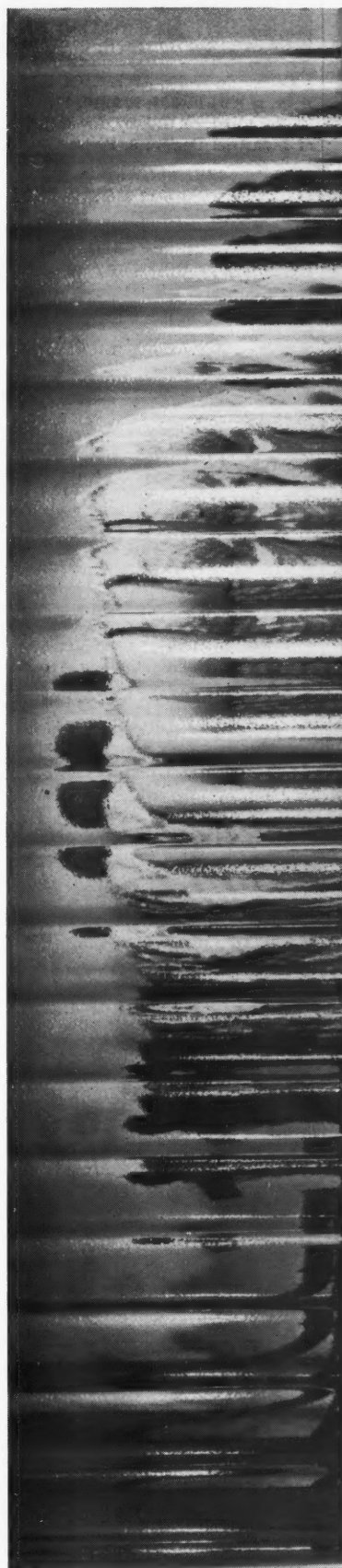
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Reeded glass is available in four patterns, Narrow, Broad, Cross and Major. The glass itself is exceptionally white and clear and its surface bright and lustrous. The light transmissions of all the patterns are about the same, but the narrower reeds give greater obscuration. They are excellent glasses for partitioning, borrowed lights and for windows where some obscuration is required. The reeding is completely in key with the tendency of so much contemporary architecture to emphasize either vertical or horizontal motifs.

REEDED

Two new developments of Reeded glass, Narrow and Broad Reedlyte, offer greater obscuration and are more suitable where a high degree of privacy is necessary. Besides

their normal architectural uses they are employed in lighting fittings, diffused lighting panels and decorative lighting schemes. Special lighting glasses such as Luminating (which has a very narrow reeded pattern) are also available.

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Width of Reeds: Narrow- $\frac{1}{2}$ in., Broad- $\frac{3}{8}$ in.,

Cross $\frac{1}{2}$ in., and Major- $1\frac{3}{4}$ in.

Light Transmission: 85 per cent.

Thickness and Weight: $\frac{1}{8}$ in. (36 oz./sq. ft.), $\frac{3}{16}$ in. (44 oz./sq. ft.).

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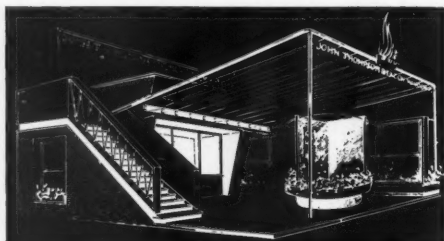
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to the latest techniques in plywood manufacture. Even the refectory table in English oak had an inlaid border comprising no less than two hundred and fifty-nine different types of wood from the Commonwealth, exact replicas of those used in the table now in the Prime Minister's Conference Room in the House of Commons.

In contrast was the display of special lightweight aircraft constructions, utilizing End Grain Balsa as a core.

John Thompson Beacon Windows Ltd.

In order to give a realistic and practical note to their display of metal windows, sashes, door frames and other products, Thompson Beacons resorted—and most effectively—in their stand design to a straightforward architectural exercise. One complete side comprised a run of aluminium double hung sashes, operated by spiral sash balances or



counterbalance weights and chains, housed in the sashes which are of rustproofed pressed metal surrounds. The office was enclosed by a special glazed screen unit designed for office purposes.

The company also put on show a new window which provides ventilation without draught, and displayed it with a combined fan and water spray

apparatus to demonstrate its effectiveness in rainy weather.

Designer: C. L. Franck.

Eliot Vale

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ACKNOWLEDGMENTS

Cover, de Wolfe, Arphot. COID PROGRESS REPORT, pages 349-359; 2, 9, 10, 11, 12, 19, 20, 21, 23, 27, 38, 40, 41, 42, Galwey, Arphot; 6, 24, 39, Council of Industrial Design; 8, Photo Coverage; 14, Peter Parkinson; 18, John Adams; 22, Nagington and Son; 31, 32, 33, Studio Briggs; 34, Sydney Newbery; 35, 36, Richard Sharpe Studios; 37, Wainwright. LANSBURY, pages 360-367; all Galwey, Arphot, except 3, A. Andersson; 15, 16, Wainwright. THREE BUILDINGS BY RINO LEVI IN SAO PAULO, BRAZIL, pages 368-375; all P. Scheier, except 1, 4, 6, Sjoerd de Boer; 5, Photo Curt. WIRESCAPE, pages 376-382; 1, Cullen, Arphot; 2, Black Star; 3, 17, McCallum, Arphot; 4, 5, 6, 7, 9, 10, 11, 12, 13, 14, 15, 16, 18, 19, 20, 21, 22, 23, 25, de Wolfe, Arphot; 8, Voltaire Fraga; drawing by Gordon Cullen. FURNITURE SHOWROOMS IN NEW YORK, pages 383-387, all Robert Damora. CURRENT ARCHITECTURE, pages 393-394, 1, A. Cracknell; 2, Galwey, Arphot; 3, Elliott and Fry. MISCELLANY, pages 395-402; INDOOR PLANT, drawing by Gordon Cullen; LETTERING, 1, P. Dodds; 2, 3, 6, Galwey, Arphot; 4, 5, de Wolfe, Arphot; EXHIBITIONS, 1, 2, Farabola; CAST IRON, all de Wolfe, Arphot, except page 399 top left, McCallum, Arphot; upper centre right, Cullen, Arphot; HISTORY, 1, A. C. Cooper; 2, Victoria and Albert Museum, crown copyright reserved. MARGINALIA, pages 403-412; 2, A. Ackworth; 3, 4, Christopher Evans; 5, Condé Nast Publications; 6, R. B. Fleming and Co.; 7, Galwey, Arphot; 9, A. C. Cooper; 11, Studio J. P. Longet.

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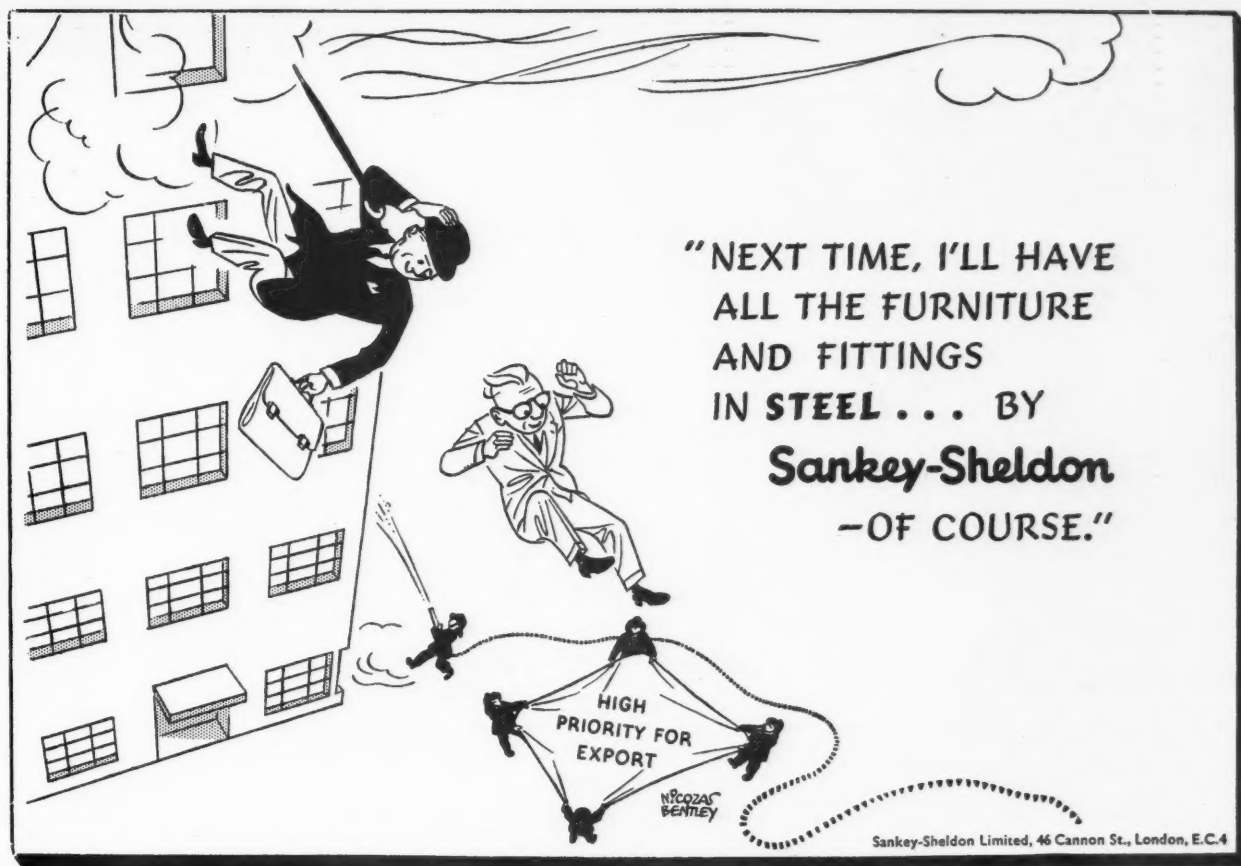
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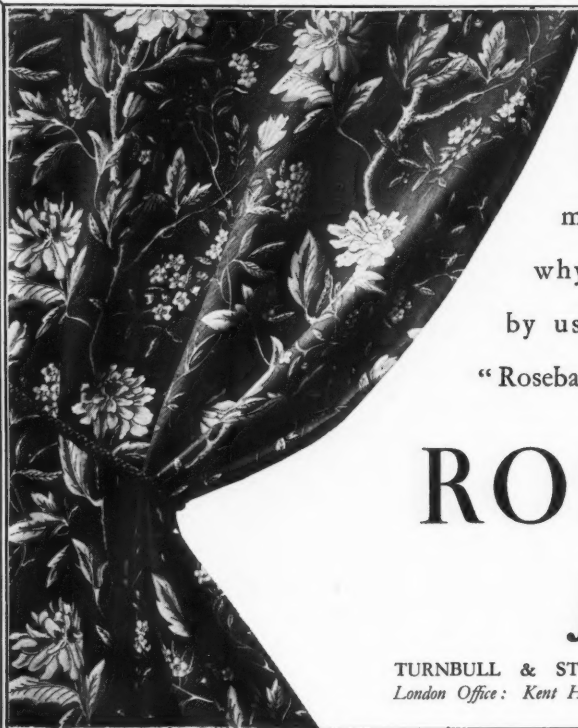
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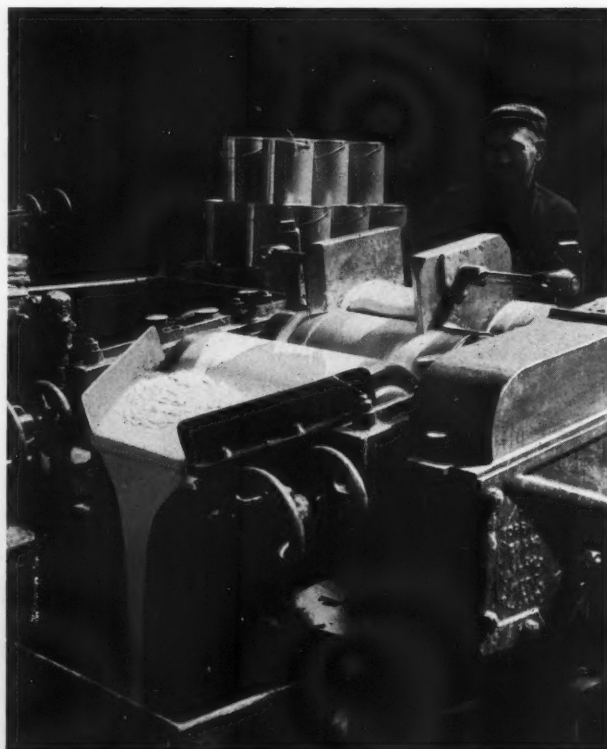


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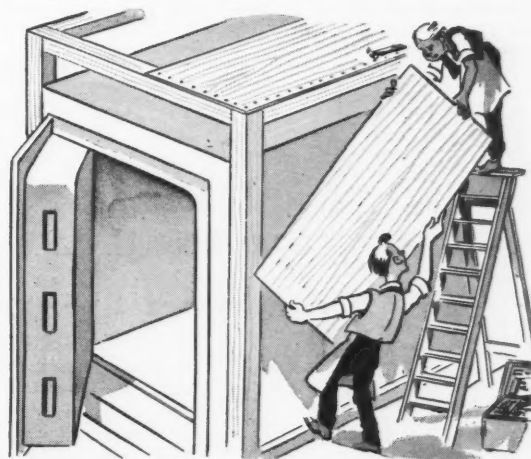
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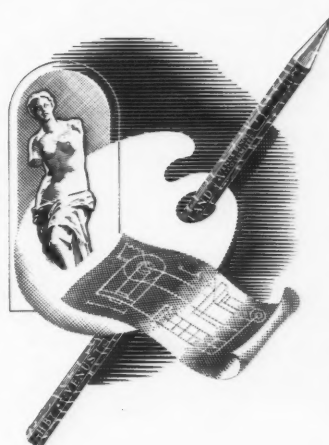
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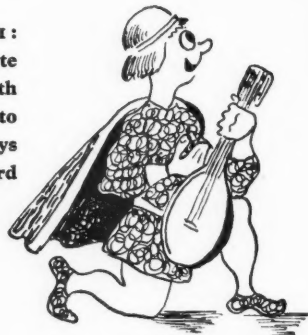
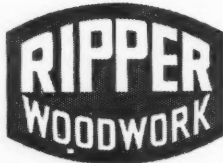
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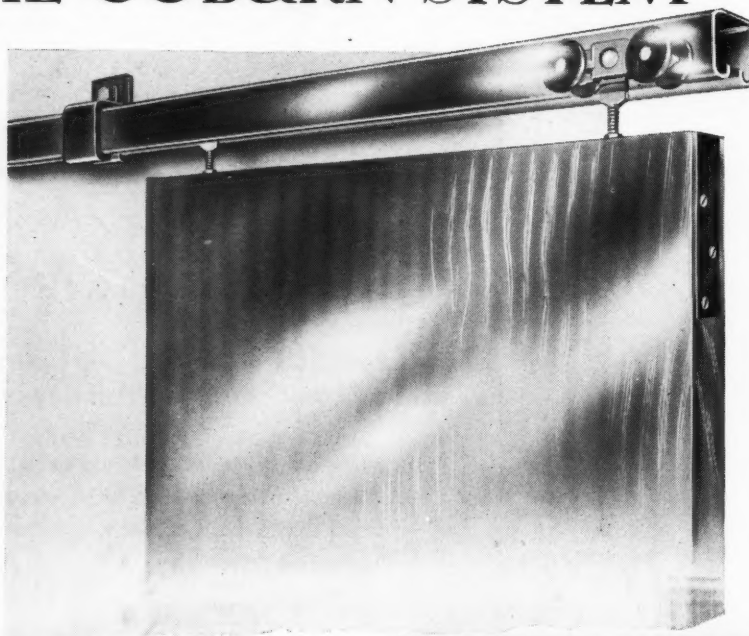
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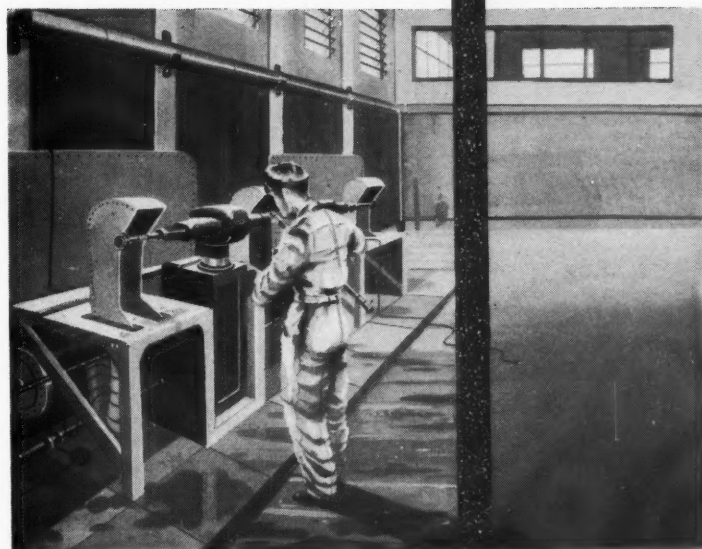
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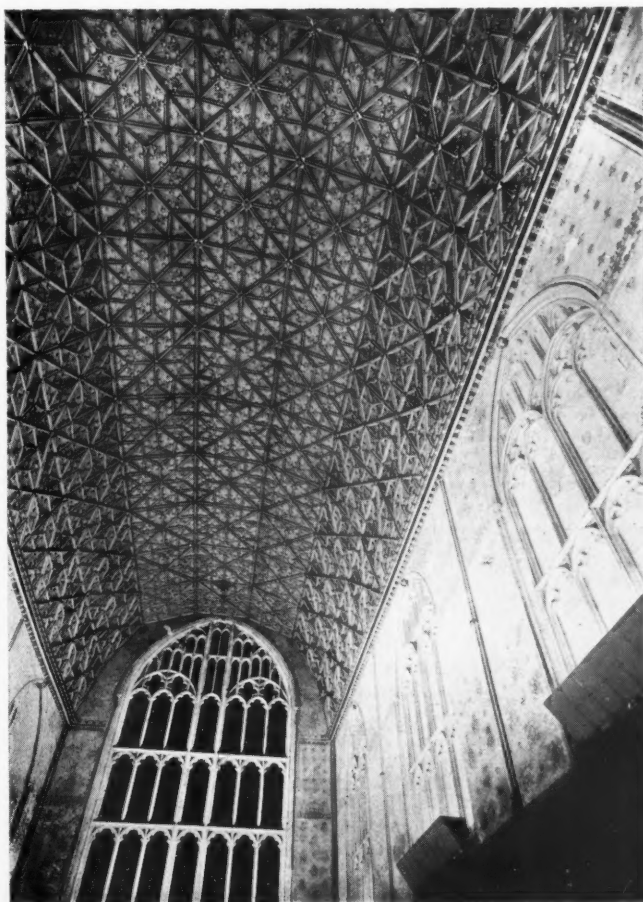
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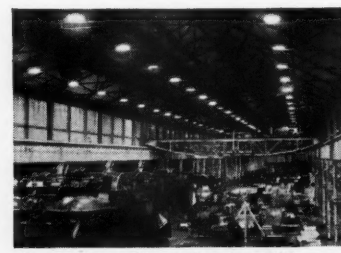
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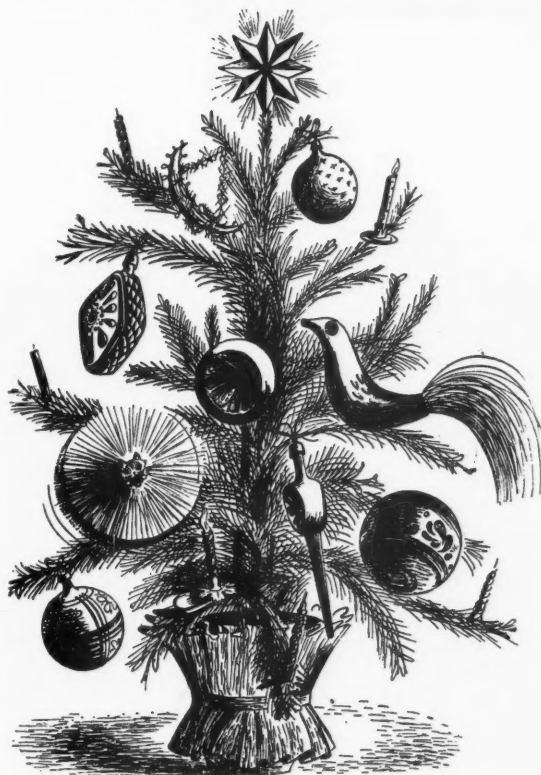
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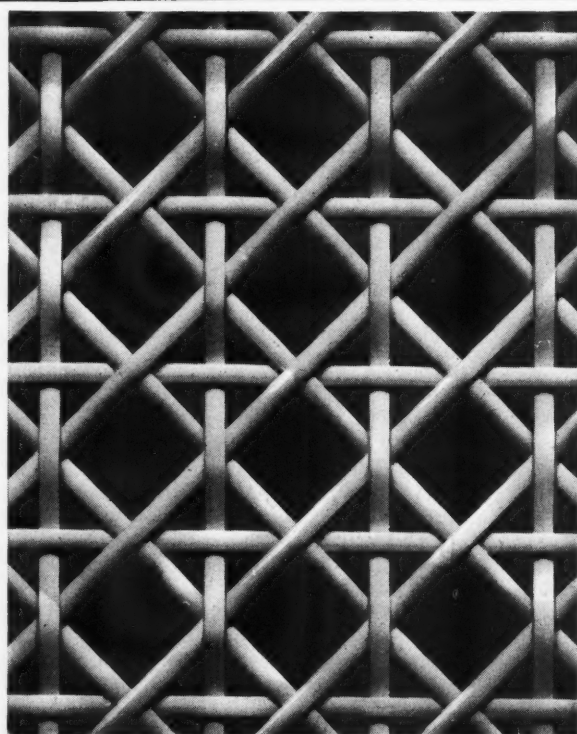
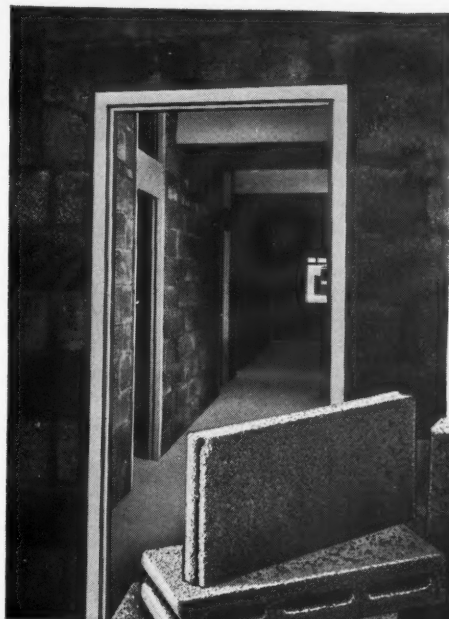


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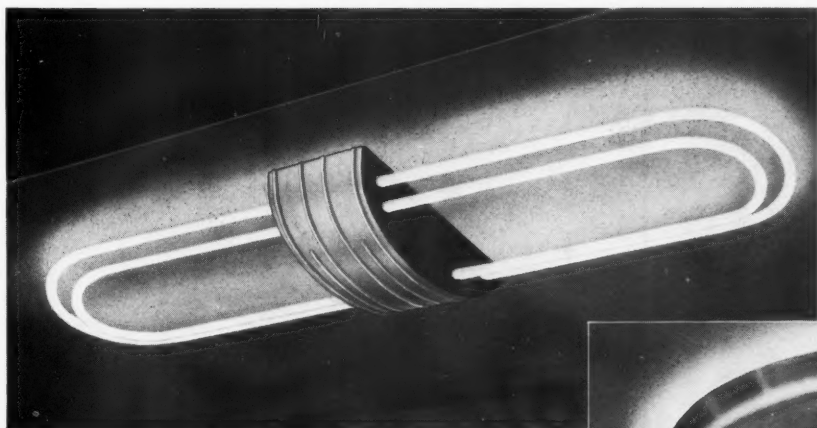
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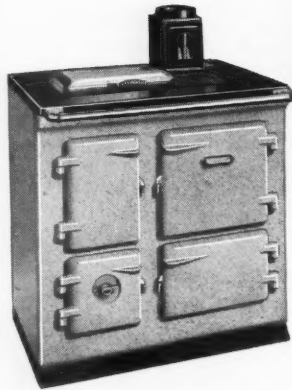


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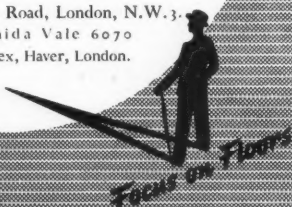
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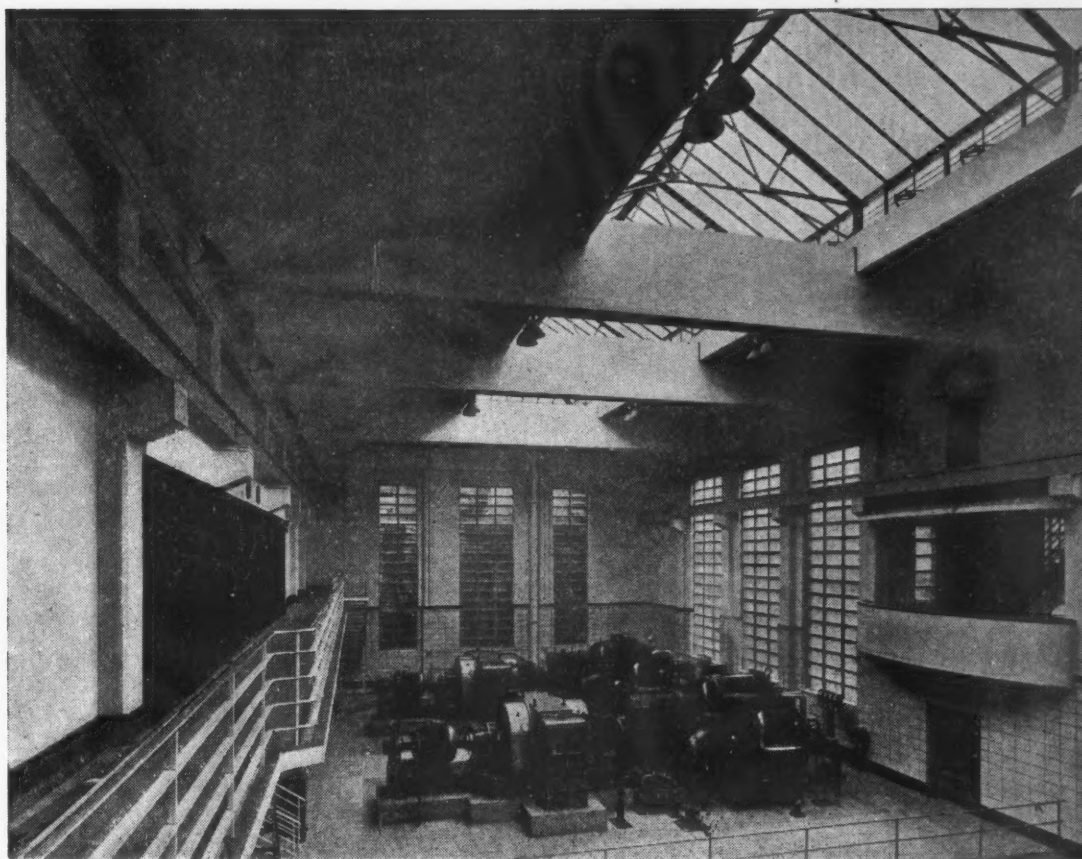
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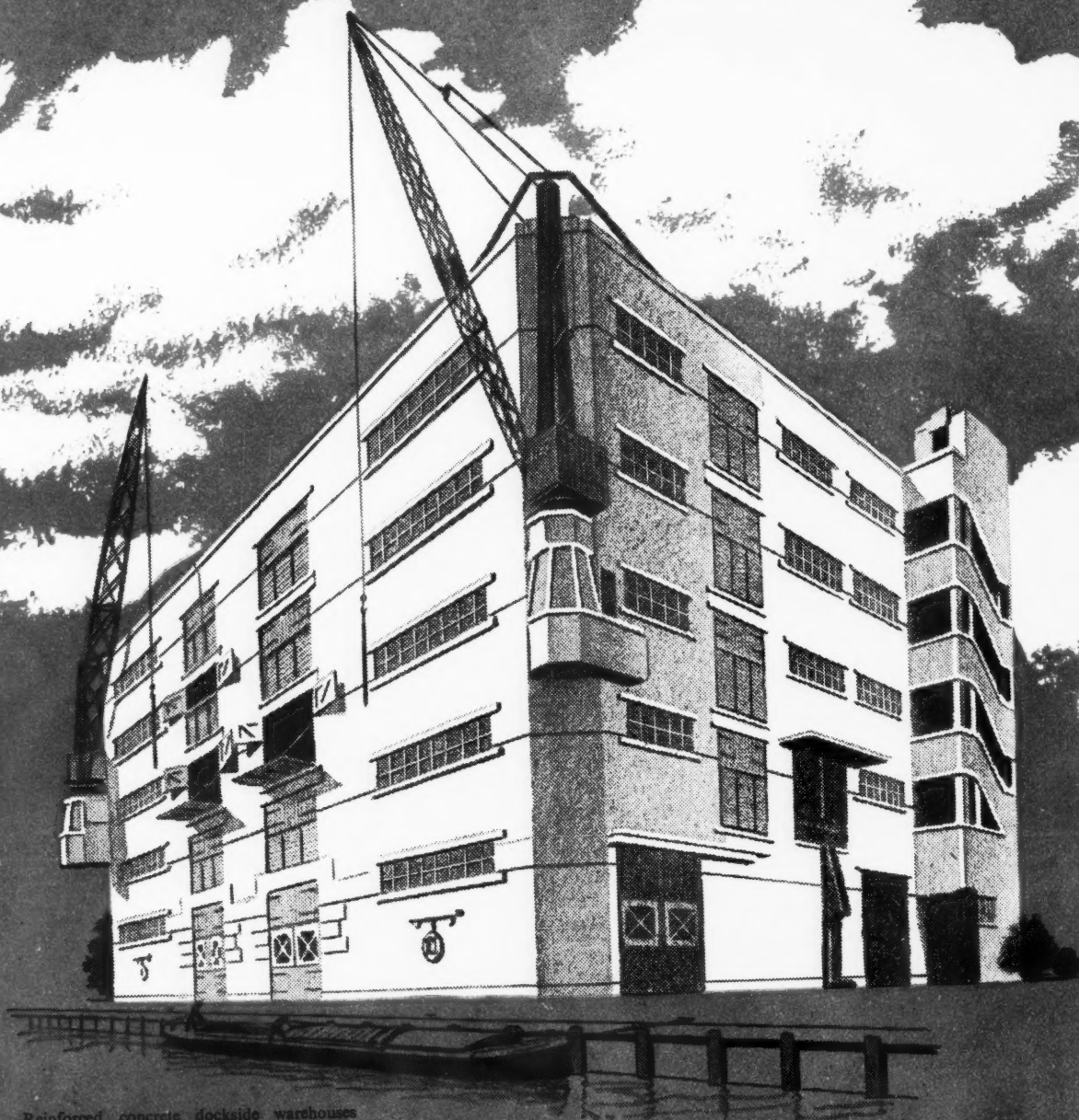


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